

APR 23 1925

©CIL 21392

THE AWFUL TRUTH

Photoplay in 6 reels

From the play by Arthur Richman,

adapted by Elmer Harris

Directed by Paul Powell

Author of the photoplay (under section 62)
Peninsula Studios, Inc. of U.S.

APR 23 1925

Washington, D. C.

Register of Copyrights
Washington, D. C.

Dear Sir:

I herewith respectfully request the return of the following
named motion picture films deposited by me for registration of
copyright in the name of Peninsula Studios, Inc.

The Awful Truth - 6 reels

Respectfully,

FULTON BRYLAWSKI

The Peninsula Studios, Inc.
hereby acknowledges the receipt of two copies each of the
motion picture films deposited and registered in the Copyright
Office as follows:

| <u>Title</u> | <u>Date of Deposit</u> | <u>Registration</u> |
|-----------------|------------------------|---------------------|
| The Awful Truth | 4-23-25 | ©CL 21392 |

The return of the above copies was requested by the said
Company, by its agent and attorney on the 23rd day of
April, 1925 and the said Fulton Brylawski for himself, and as
the duly authorized agent and attorney of the said Company,
hereby acknowledges the delivery to him of said copies, and
the receipt thereof.

APR 24 1925

Fulton Brylawski

APR 23 1925

PRESS SH

©CIL 21392

ON

"THE AWFUL TRUTH"

PRODUCERS DISTRIBUTING CORPORATION, 469 FI

AGNES AYRES INVADES REALM IN "THE AWFUL TRUTH"—INA BROADWAY PRODUCTION AD

(Special Feature Story)

JEALOUSY RESPONSIBLE FOR MUCH OF UNHAPPINESS AND CONFLICT OF MAN

Green Eyed Monster' Blamed For
Much Of The World's Cares,
And Is Held Responsible
For Many Divorces

Clever New Comedy Film Exploits
Inexhaustible Subject

"O, beware my lord of Jealousy:
It is the green-eyed monster, which
doth mock
The meat it feeds on".

Shakespeare.

Of all the diseases known to science,
the one sponsored by the green-eyed
monster has perhaps caused more trou-
ble than all the rest combined. Yet
despite the truth of such facts there has
been less done by science to stamp out
jealousy than has been done to eliminate
any of the many other diseases to
which man is heir.

Jealousy is as old as the world itself
and yet it is as prevalent today as it
ever was. It was the jealousy of the
serpent that drove Adam and Eve out
of the Garden of Eden, and into every
historical event of moment since, jeal-
ousy has found its insidious way.

Jealousy is not merely the heart rav-
ages of a moon-eyed, love-sick youth
who almost perishes when he sees the
eye of another linger for a moment on
his love. Smoldering things down, it is
the cause of all the world's woes—not
just those of the heart but those
brought on by international intrigue
and commercial strife.

The dictionary says that jealousy is
"the distress due to being jealous",
while the word jealous is defined as
"disposed to suspect rivalry in matters
of interest or affection."

What war was not brought on because
one country suspected another of "rival-
ry in matters of interest?" Refer to
your histories and you will find that
deep down under the root, envy was the
seed of strife.

Although statistics are not available
it is safe to assume that fifty per cent
of all divorce cases may be directly at-
tributed to jealousy, and of these at

least ninety per cent are based on noth-
ing more substantial than circumstantial
evidence.

Too often, for no other reason than
that she perhaps smiled upon or danced
with some other man, a husband has
become insanely jealous and in a fit of
temper has accused his wife of every-
thing barred by our moral code. "Be-
fore he has given himself time to cool
off and recover his sense of perspective,
he has either gone off and filed suit for
divorce or she has packed up and gone
back home to the folks determined to
get a divorce and thus right the in-
dignity she has been forced to suffer.

Unless Fate steps in at this point and
straightens things out, two otherwise
happy people, well-suited to each other,
will find the prospects for happy lives
dashed on the rocks and a gloomy fu-
ture stretching out before them.

A wife calls on her husband at his
office and finds that he has engaged a
new, good-looking stenographer. She
conjures up horrible visions of how he
spends his day. She, too, falls a prey to
jealousy and demands the dismissal of
her supposed rival.

There is liable to follow a most un-
pleasant argument in which both hus-
band and wife grow harsh and insulting,
and all unwittingly there grows up be-
tween them the barrier that finally con-
cludes in divorce proceedings.

The misfortune that can be wrought
by jealousy forms the basis for the
story of "The Awful Truth", a new
Elmer Harris production which is now
playing at the

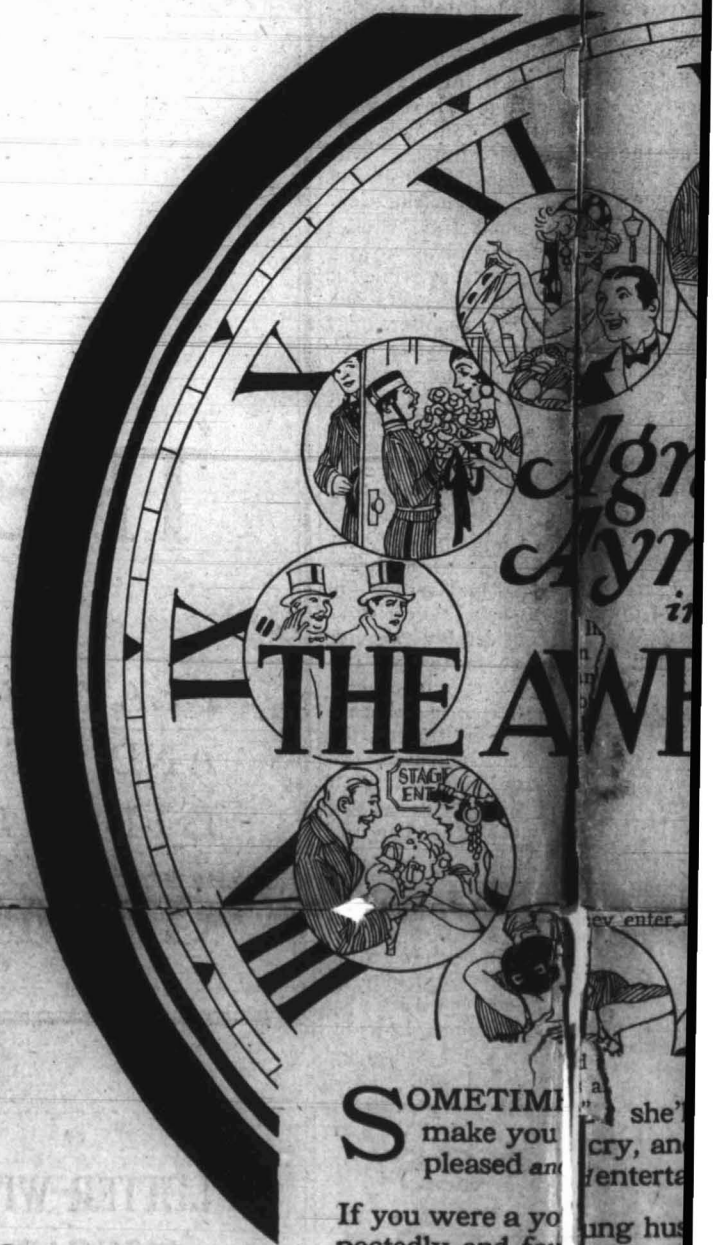
Theatre. The original by Arthur Rich-
man was first seen as a legitimate play
when Ina Claire made one of her most
successful Broadway appearances in the
piece. The screen version, adapted by
the producer and directed by Paul
Powell, features charming Agnes Ayres
in the leading role, supported by Warner
Baxter and an all star cast.

The new picture instead of being a
tragedy, however, resolves itself into a
sprightly comedy of the most delightful
sort, when the ex-husband finds that he
has fallen desperately in love with his
ex-wife and he has to woo her all over
again to win her.

New Harris Film Coming To

Elmer Harris' newest offering, "The
Awful Truth," an adaptation of Ina
Claire's recent Broadway triumph, star-
ring Agnes Ayres, comes to the
Theatre for a _____ run, beginning
next _____

IT'S TIME Y



SOMETIM make you cry, and
pleased and enterta

If you were a young hus-
pectedly and found your-
a burning building, half
rival, would you have e-
innocence or would you,

Producers Distributing
Corporation

An Elmer Harris Production
Adapted by Elmer Harris
From the Great Stage
Play Written by
Arthur Richman

(Current Notice).

NOTED DIRECTOR NOW APPEARING IN FILM

Wm. Worthington Plays Part in Film
Version of "The Awful Truth"

PL
OT HER

SS SHEET

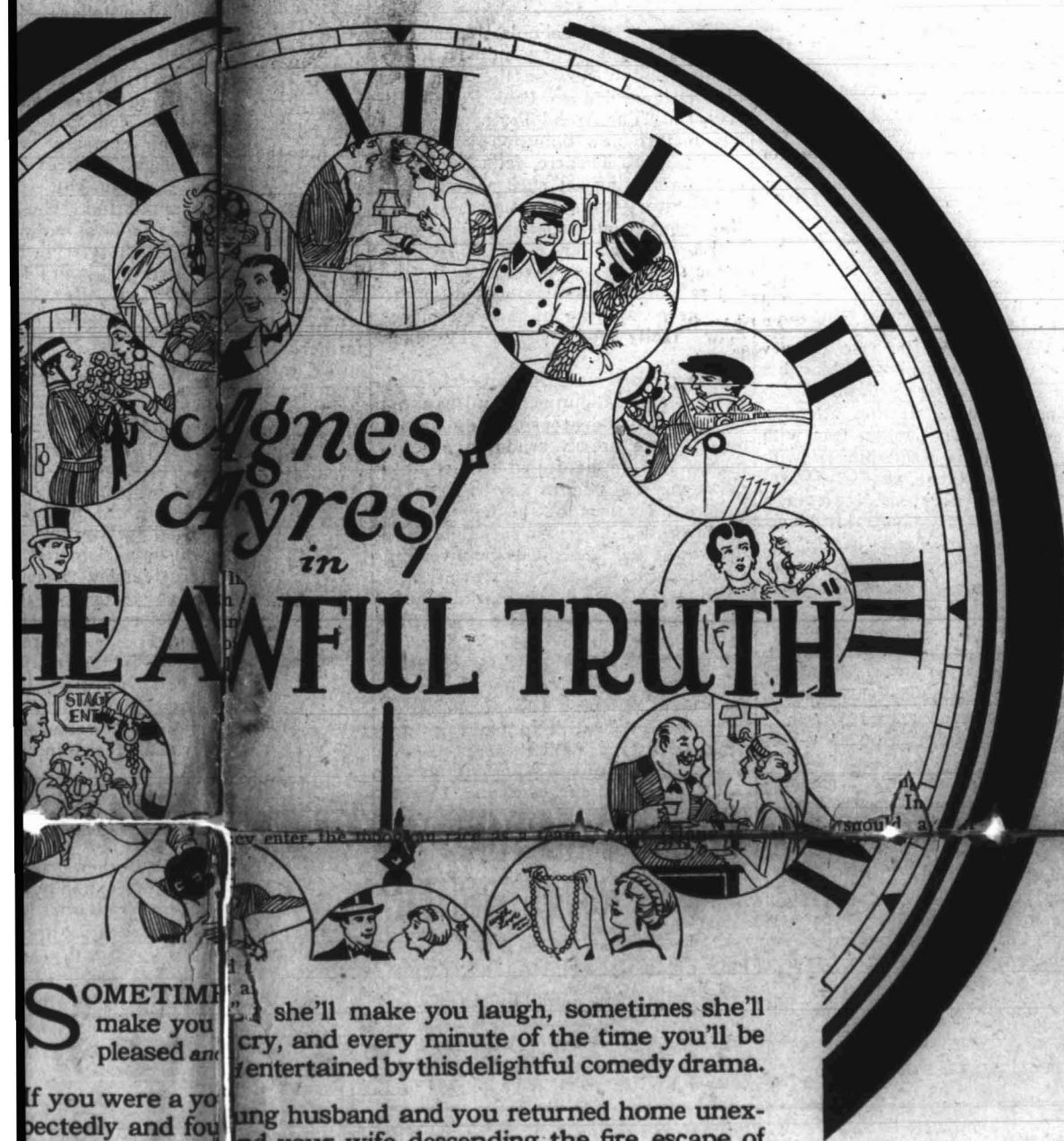
ON

FUL TRUTH"

CORPORATION, 469 FIFTH AVENUE, NEW YORK CITY

REALM OF HIGHER COMEDY
H"—INA CLAIRE'S CHARMING
TION ADAPTED BY ELMER HARRIS

IME You Saw—



If you were a young husband and you returned home unexpectedly and found your wife descending the fire escape of a burning building, half clad and accompanied by your hated rival, would you have enough faith to believe her story of innocence or would you, too, seek redress in the divorce court?

uction
ris

THEATRE
PLAY DATES
OTHER ATTRACTIONS

Screen Version of Ina Claire's
Sensational Broadway Success

Directed by Paul Powell

Featuring Cast of
Unique Excellence

(Advance Notice)

AGENTS STAGE RAID ON FILM COMPANY

Joke Is On Agents When Only Prop
Liquor Is Unearthed and They
Are Forced To Leave
Empty-Handed

A prohibition raid that was not written into the story took place one day during the filming of some of the scenes for the latest Elmer Harris production "The Awful Truth" which will be the feature next week at the Theatre.

The Harris company was in San Francisco "shooting" a fire scene on one of the bay city's busiest streets. The action depicted a number of people rushing from a blazing building carrying with them as much of their cherished possessions as they could gather up in a hurry. One man was lugging an arm load of "real old stuff", or so it would appear, at any rate.

After the scene had been rehearsed half a dozen times a too watchful neighbor who strongly favors the anti-liquor amendment, got into communication with local prohibition agents and notified them of "carrying on abroad that should not be tolerated."

Accordingly, just as the scene was "The shot a wagon load of n Over"

tion agents drew up to the door, presented passports and demanded to know whence had come the liquor and whither it was going to travel. They were all set for a real big haul and they seemed to be enjoying the prospects.

First the company officials allowed them to get all excited about the situation, then Elmer Harris and Paul Powell, the producer and director, respectively, explained the situation and gave each officer a sniff at the prop bottles to prove that the Eighteenth Amendment had not been outraged as far as the Harris company was concerned. It took only one whiff to convince the officers that despite the pretty labels, the stuff wasn't worth saving even from a motion picture fire and the enforcers of the law took their leave visibly disappointed.

The raid had occasioned a great deal of excitement in the neighborhood and the crowds lingered to watch the picture-making long after the officers had departed.

The leading role in the play is portrayed by Agnes Ayres who is supported by Warner Baxter, Phillips Smalley, Carrie Clark Ward, Winifred

And Is Held Responsible For Many Divorces

Clever New Comedy Film Exploits Inexhaustable Subject

"O, beware my lord of Jealousy:
It is the green-eyed monster, which
doth mock
The meat it feeds on".

Shakespeare.

Of all the diseases known to science, the one sponsored by the green-eyed monster has perhaps caused more trouble than all the rest combined. Yet despite the truth of such facts there has been less done by science to stamp out jealousy than has been done to eliminate any of the many other diseases to which man is heir.

Jealousy is as old as the world itself and yet it is as prevalent today as it ever was. It was the jealousy of the serpent that drove Adam and Eve out of the Garden of Eden, and into every historical event of moment since, jealousy has found its insidious way.

Jealousy is not merely the heart ravages of a moon-eyed, love-sick youth who almost perishes when he sees the eye of another linger for a moment on

his love. Simmering things down, it is the cause of all the world's woes—not just those of the heart but those brought on by international intrigue and commercial strife.

The dictionary says that jealousy is "the distress due to being jealous", while the word jealous is defined as "disposed to suspect rivalry in matters of interest or affection."

What war was not brought on because one country suspected another of "rivalry in matters of interest?" Refer to your histories and you will find that deep down under the root, envy was the seed of strife.

Although statistics are not available it is safe to assume that fifty per cent of all divorce cases may be directly attributed to jealousy, and of these at

(Current Notice).

**NOTED DIRECTOR NOW
APPEARING IN FILM**

**Wm. Worthington Plays Part in Film
Version of "The Awful Truth"**

William Worthington, director of many screen successes among the most recent of which is "Beauty and the Bad Man", is now about to resume directorial duties after a short excursion into the acting field.

Worthington, at the moment unoccupied since he had already finished his last assignment and was not yet ready to begin on the next one, was approached by a brother director, Paul Powell, and asked to assume one of the minor roles in "The Awful Truth", the Elmer Harris production on which Powell was then working.

Although for the past few years Worthington has been busy directing, before that time he played dozens of parts both on the legitimate stage and before the camera. He started his panoramic career as an opera singer after many years of study both here and abroad under masters of prominence.

Scarcely had he achieved a place in grand opera than his voice began to fail from the terrific strain. He was forced to abandon this realm of his work. This did not seem, however, to satisfy him and he returned to the stage to find satisfaction. He was progressing rapidly when his attention was attracted to films and he determined to try a hand at picture work.

His appearance in "The Awful Truth", the Broadway success which featured Ina Claire and is now playing, in its film form with Agnes Ayres in the leading role, at the Theatre, is one of the few ventures into the acting end of the film business, since that time he was given his first opportunity to show what he had learned of directing from working under other men.

Too often, for no other reason than that she perhaps smiled upon or danced with some other man, a husband has become insanely jealous and in a fit of temper has accused his wife of everything barred by our moral code. 'Before he has given himself time to cool off and recover his sense of perspective, he has either gone off and filed suit for divorce or she has packed up and gone back home to the folks determined to get a divorce and thus right the indignity she has been forced to suffer.

Unless Fate steps in at this point and straightens things out, two otherwise happy people, well-suited to each other, will find the prospects for happy lives dashed on the rocks and a gloomy future stretching out before them.

A wife calls on her husband at his office and finds that he has engaged a new, good-looking stenographer. She conjures up horrible visions of how he spends his day. She, too, falls a prey to jealousy and demands the dismissal of her supposed rival.

There is liable to follow a most unpleasant argument in which both husband and wife grow harsh and insulting, and all unwittingly there grows up between them the barrier that finally concludes in divorce proceedings.

The misfortune that can be wrought by jealousy forms the basis for the

story of "The Awful Truth", a new Elmer Harris production which is now playing at the _____

Theatre. The original by Arthur Richman was first seen as a legitimate play when Ina Claire made one of her most successful Broadway appearances in the piece. The screen version, adapted by the producer and directed by Paul Powell, features charming Agnes Ayres in the leading role, supported by Warner Baxter and an all star cast.

The new picture instead of being a tragedy, however, resolves itself into a sprightly comedy of the most delightful sort, when the ex-husband finds that he has fallen desperately in love with his ex-wife and he has to woo her all over again to win her.

New Harris Film Coming To.....

Elmer Harris' newest offering, "The Awful Truth," an adaptation of Ina Claire's recent Broadway triumph, starring Agnes Ayres, comes to the Theatre for a _____ run, beginning next _____.

The story concerns the trials of a newly wedded pair, the husband of which is possessed of a consuming jealousy that makes him grind his teeth when his lovely bride so much as speaks to another man. The fun begins when, returning unexpectedly from a business trip, he passes a burning apartment house, and discovers his wife, clad in a flimsy negligee, descending the fire-escape, accompanied by an old roue, who, previous to the marriage, had been his most despised rival.

Chuck full of hearty laughs and humorous situations, it promises to afford a delightful evening's entertainment.

In support of Miss Ayres, we find such capable players as Warner Baxter, Carrie Clark Ward, Raymond Lowney and Winifred Bryson. Paul Powell handled the megaphone, under Elmer Harris' personal supervision.

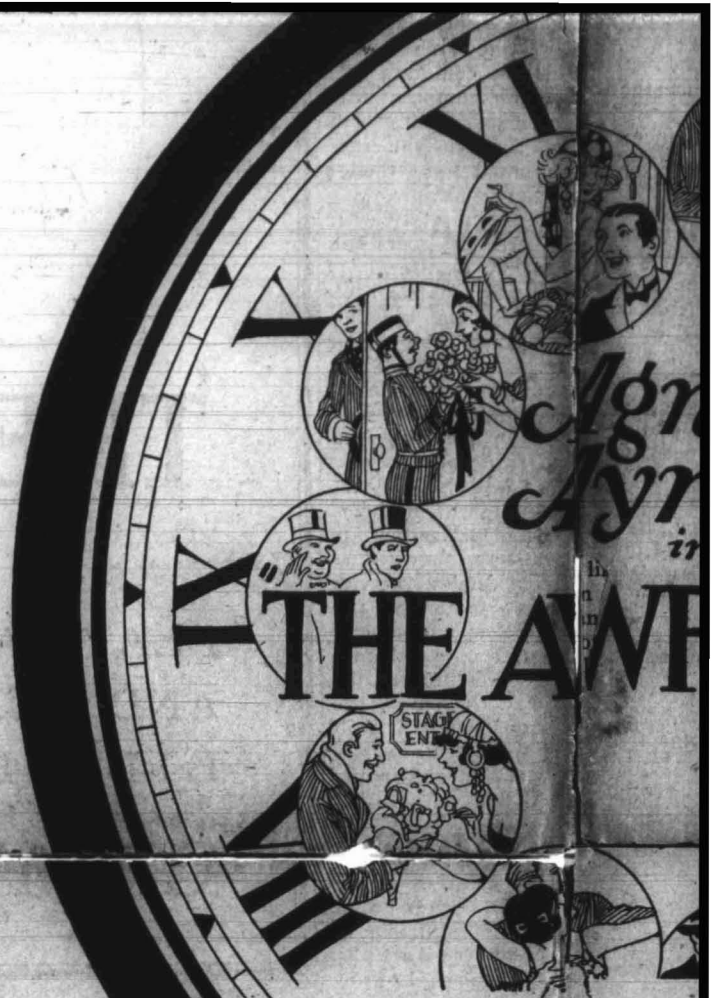
"The Awful Truth"

Leaving

After a successful week at the
....., "The Awful Truth," an Elmer
Harris production, starring Agnes
Ayres, leaves tonight.

This delightful picturization of Ina Claire's recent Broadway stage success combines the charm of a pretty love story with truly hilarious 'comedy situations, and, perhaps, long after it leaves, the rafters of the theater will reverberate with the laughter provoked by "The Awful Truth" during its stay.

In Miss Ayres' supporting cast are many players of first rank, including Warner Baxter, Carrie Clark Ward, Raymond Lowney and Winifred Bryson. Paul Powell directed this diverting photoplay under the personal supervision of Elmer Harris.



SOMETIMES she'll make you cry, and pleased and entertain

If you were a young husband and your wife expectedly and found a burning building, half the time you would have ended up with your innocence or worse.

Producers Distributing Corporation

An Elmer Harris Production
Adapted by Elmer Harris
From the Great Stage
Play Written by
Arthur Richman

Four Column

Editors Can Always Find A Place

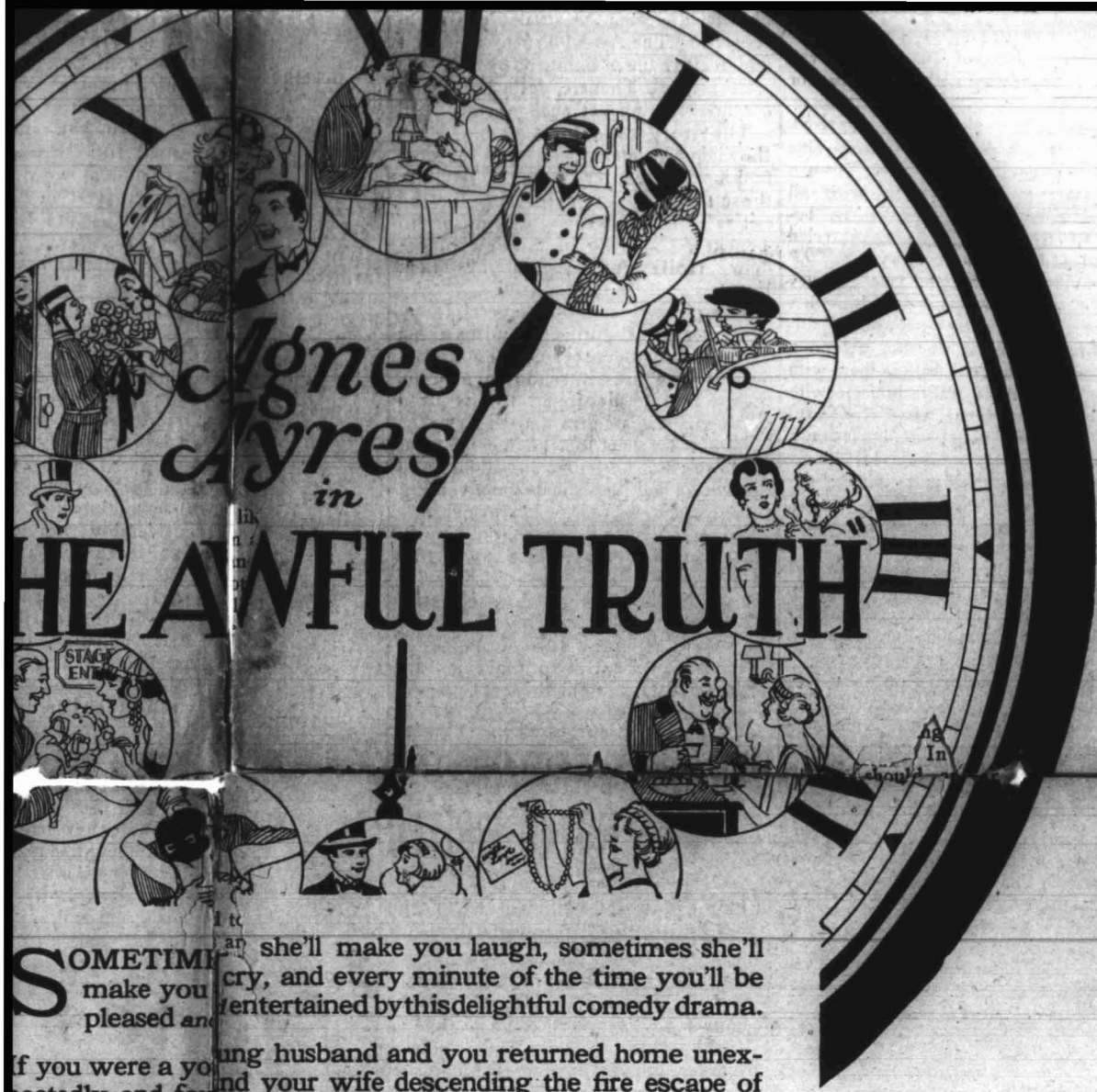
"To vamp or not to vamp," That is the question that troubles lovely Winifred Bryson, who appears in Agnes Ayres' latest starring vehicle, "The Awful Truth," which is being shown at the Theatre this week. For Miss Bryson is a tall and striking brunette and, although she is certain that she could do her best work before the camera in the role of a heartless siren who lures men to perdition, her casting directors have, unfortunately, in the past thought otherwise. However, at last her plea has been heeded and her plights considered and, as a result, in this photoplay, she is cast as a sweet young girl who, in an effort to save her best friend from plunging into an unwise marriage with a callow, love-sick young millionaire, exercises her wiles and guile on him until he, in the parlance of the game, "falls like a ton of hard coal." The film version is said to surpass the famous stage presentation in which Ina Claire delighted Broadway a couple of seasons ago. Paul Powell's direction is, doubtless, largely responsible for the splendid comedy effects.

If there is one sort of player less easy to find in pictures than another, it is the "competent and convincing" juvenile. It was believed that outside of Glenn Hunter and Robert Gordon, there were practically no young actors who could satisfactorily impersonate the callow youth, the love-sick swain, the adolescent lover. However, this want has been happily

abolished by the appearance in the cinema world of Raymond, said that as the in "The Awful Truth," his adaptation of the stage success, which comes to the...

Theatre for
next _____
of the finest imperson-
escent in the throes
seen on the screen. A
lovely object of his
support are several
capable players, includ-
Baxter, Phillips Small-
son and Carrie Clark
Ward.

For a while it looks most polished villain of lips Smalley, had decided new leaf and, cinematic straight," especially was the charming, debonair Chesney in the Christ "Charley's Aunt." He turned to his old wifely Awful Truth," an Elizabethan impersonation of the famous impersonates a wickedly seditiously contrives to a lovely young bride, Ayres. His performance passes anything in the he has ever done—practically utilized the surplus wealth during the "shooting Aunt." Miss Ayres



Are Forced To Leave Empty-Handed

A prohibition raid that was not written into the story took place one day during the filming of some of the scenes for the latest Elmer Harris production "The Awful Truth" which will be the feature next week at the Theatre.

The Harris company was in San Francisco "shooting" a fire scene on one of the bay city's busiest streets. The action depicted a number of people rushing from a blazing building carrying with them as much of their cherished possessions as they could gather up in a hurry. One man was lugging an arm load of "real old stuff", or so it would appear, at any rate.

After the scene had been rehearsed half a dozen times a too watchful neighbor who strongly favors the anti-liquor amendment, got into communication with local prohibition agents and notified them of "carrying on abroad that should not be tolerated."

Accordingly, just as the scene was being shot a wagon load of prohibition agents drew up to the door, presented passports and demanded to know whence had come the liquor and whither it was going to travel. They were all set for a real big haul and they seemed to be enjoying the prospects.

First the company officials allowed them to get all excited about the situation, then Elmer Harris and Paul Powell, the producer and director, respectively, explained the situation and gave each officer a sniff at the prop bottles to prove that the Eighteenth Amendment had not been outraged as far as the Harris company was concerned. It took only one whiff to convince the officers that despite the pretty labels, the stuff wasn't worth saving even from a motion picture fire and the enforcers of the law took their leave visibly disappointed.

The raid had occasioned a great deal of excitement in the neighborhood and the crowds lingered to watch the picture-making long after the officers had departed.

The leading role in the play is portrayed by Agnes Ayres who is supported by Warner Baxter, Phillips Smalley, Carrie Clark Ward, Winifred Bryson and several others of note. The story is an adaptation by Elmer Harris of the Arthur Richman stage play in which Ina Claire played for two seasons on Broadway.

SOMETIMES she'll make you laugh, sometimes she'll cry, and every minute of the time you'll be entertained by this delightful comedy drama.

If you were a young husband and you returned home unexpectedly and found your wife descending the fire escape of a burning building, half clad and accompanied by your hated rival, would you have enough faith to believe her story of innocence or would you, too, seek redress in the divorce court?

Screen Version of Ina Claire's

Sensational Broadway Success

Directed by Paul Powell

Featuring Cast of

Unique Excellence

THEATRE

PLAY DATES

OTHER ATTRACTIONS

Four Column Ad Cut or Mat No. 6

ys Find A Place For Newsy Shorts

polished by the appearance of Raymond Lowney. It is a baby millionaire who, as the famous Richman comes to the Theatre for the finest impersonation of an adol- of calf-love ever seen on the screen. Agnes Ayres is the lovely object of his support are several of the able players, including Warner Baxter, Phillips Smalley and Carrie Clark Ward.

For a while it looked as though that most polished villain of the screen, Phillips Smalley, had decided to turn over a new leaf and, cinematic straight," especially when he appeared in the Christ- Charley's Aunt." He turned to his old work in "The Awful Truth," an Elmer Harris picturization of the famous impersonates a wickedly contrives to marry a lovely young bride, Agnes Ayres. His performance surpasses anything in the history of the theatre. He has ever done—prized the surplus wealth of the "shooting Aunt." Miss Ayres

cast of unusual excellence in this joyous comedy, including Warner Baxter, Carrie Clark Ward and Winifred Bryson.

It is not every woman who would endure the descriptive phrase, "The Funniest Face in the Films." Indeed, we are inclined to believe that the women who would be almost as scarce as the honest man for whom old Diogenes was on the lookout. However, Carrie Clark Ward is proud of her face, for it has helped her up the arduous incline that leads to success in the legitimate drama as well as in the realm of megaphones and cameras. Miss Ward first gained screen recognition in Mary Pickford's "Daddy Long Legs," since when she has been in constant demand to play all sorts of humorous character roles—from sullen scrubwomen to haughty ladies. Her latest and, perhaps most humorous role, is that of a meddling aunt, who creates hilarious situations in "The Awful Truth," an Elmer Harris picturization of the famous stage success, by prying into the love affairs of her callow young nephew. Agnes Ayres impersonates the charming young divorcee so successfully portrayed by Ina Claire in the recent Broadway presentation of the comedy; and, fortunately, she has been surrounded with a cast of first-rank players, including, beside Miss Ward, Warner Baxter, Winifred Bryson and Raymond Lowney. Paul Powell directed.

THEY WON'T MISS THE PICTURE IF THEY SEE THIS PROGRAM READER!

Elmer Harris Presents Agnes Ayres In "The Awful Truth"

Lucy was a lovely bride—

Her husband was so jealous that he saw red every time she spoke to another man—

And take it from us, she had some tall job explaining when one night hubby arrived back in town unexpectedly and found her descending the fire-escape of a burning apartment house, clad in a flimsy negligee and accompanied by a middle-aged banker of notoriously bad reputation.


But, he didn't know THE AWFUL TRUTH!!

You'll laugh like fury and leave light of heart when you see this jolly picturization of Ina Claire's famous Broadway hit.

AGNES AYRES in **The AWFUL TRUTH**

from Ina Claire's great starring success by Arthur Richman

Released by PRODUCERS - DISTRIBUTING - CORPORATION



Two Column Ad Cut or Mat No. 3

Few Pictures Can Boast Such Cast Or Such A Wide Variety

NEWSPAPER REVIEWS

No. 1

"The Awful Truth" Delightful Film

We have always felt a bit sorry for the movie star who had to assume a role made famous on the stage by some legitimate actress of sterling ability. The critics and the general public are always certain to make comparisons between the two and very often the film player suffers thereby.

This, however, is far from the case in "The Awful Truth," which opened last night at the Theatre. For two full seasons Ina Claire played the leading role on Broadway and achieved no small amount of praise for the splendid manner in which she acquitted herself. Now along comes Agnes Ayres, slides shyly into the shoes of Miss Claire and emerges on the screen trailing blossoming laurels in her wake. In a word, Miss Ayres has done as much and more with the role of Lucy Satterlee, as her predecessor.

The story as originally written by Arthur Richman was a masterpiece of sparkling humor, and a full evening of brilliant entertainment. The adaptation of Elmer Harris retains all that the author put into the piece and has added to it so much more that the film is the most entertaining society comedy we have seen on the screen in many a moon.

Miss Ayres ably demonstrates that she is as capable of comedy as she is of dramatic characterizations and her performance is original and sprightly. She plays the part of a young bride who is discovered by her young husband descending the fire-escape of a burning building accompanied by a man of questionable reputation. Since they are both in their nightclothes the husband concludes that his wife has been unfaithful while he has been away on a business trip and he insists on a divorce.

Once free of her husband, a wealthy, callow youth, who is madly in love with her, begs her to marry him. Before his aunt will permit the match, she must satisfy herself that the gossip about Lucy is unfounded. She determines to get her information direct from headquarters so she plans to speak to the ex-husband.

fearing that he might tell the real reason for the divorce and thus spoil her chances, gets into communication with Norman and together they frame "The Awful Truth." The outcome is not at all what one might suppose it to be, but something very different and entirely delightful. But before this very satisfying conclusion is reached the

audience is treated to some rare fun-making and a solid hour of laughter.

Warner Baxter plays opposite Miss Ayres, supported by Phillips Smalley, Winifred Bryson, Carrie Clark Ward and Raymond Lowney.

No. 2

Agnes Ayres Lovely In "The Awful Truth"

We have been noticing Agnes Ayres work ever since she began her career and it is obvious that here at least is a woman who knows how to augment the appeal to her beauty by intelligence and a sense of appreciation of dramatic art.

Her latest achievement—"The Awful Truth"—is a further example of the charm and grace and real talent which she puts into her performances. We were at first a bit unwilling to go up to the Theatre to see this latest Elmer Harris offering because we were a bit afraid the screen version might not measure up well against the stage performance of Ina Claire, who delighted Broadway with the piece for two seasons.

But we were pleasantly surprised. Here indeed is a delightful picture—one of those things that trips along from a merry start to a happy end with all sorts of complications thrown in between to trouble the young married pair and add zest to the story.

Miss Ayres portrays the role of Lucy Satterlee whose husband worships her but who is the constant prey to an all-consuming jealousy. If they attend a party and she favors another man with a dance, Norman is beside himself with rage. Imagine, then, what transpires when, returning unexpectedly from a business trip, Norman finds his lovely bride, clad in a negligee, hastily descending the fire-escape of a strange building, accompanied by a man of notoriously bad reputation.

But we won't spoil the fun of the picture by telling you the plot. Suffice it to say that it is an entirely wholesome and always delightful story, well told and superbly acted.

Not only has wisdom been shown in the selection of Miss Ayres to play the leading role, but she has been surrounded with an excellent cast. Warner Baxter plays the role of Norman with sympathy and understanding; Carrie Clark Ward, grand old lady of the stage, is a revelation in the delightful comedy role of a meddling old aunt, who resents her calkish nephew's marrying a divorcee. Among the other players are Phillips Smalley, Raymond Lowney and Winifred Bryson.



Scene from
"THE AWFUL TRUTH"
Released by
PRODUCERS DISTRIBUTING
CORP.

1 Col. Scene Cut or Mat No. 2

(Current Notice)

SCHOOLS CLOSE TO ALLOW PUPILS TO ACT

School Dismissed To Allow Pupils To Film "The Awful Truth"

The closing of schools that motion pictures might "carry-on" is something decidedly new in the annals of film making, but to Paul Powell, director of "The Awful Truth" the comedy feature now being shown at the Theatre, falls the credit for now having set such a precedent.

The story calls for several scenes showing a winter sports carnival at a fashionable winter resort. To film these scenes it was necessary for the entire company to move down to Truckee, Cal., one of the few places near Hollywood visited by Jack Frost.

The picture calls for several fancy skaters and ski jumpers and as most of the town's devotees of these hazardous sports are of school age some means, had to be found to get hold of them. The scenes had to be taken in the early part of the day so that there would be sufficient light and that was just the most inconvenient time for the necessary performers.

Powell went to the school supervisor and finally prevailed upon him to dismiss the high school classes for the day so they might do their stuff for the camera. Now every kid in the town is anxiously waiting for "The Awful Truth" to make its appearance at the local theatres.

(Current Story)

PICTURE DIRECTOR WAS NOTED WRITER

Elmer Harris Had Achieved Distinction As Author and Dramatic Critic

With most directors it has been the more ordinary story of the actor who finally foresook the make-up to take up the megaphone. With Elmer Harris, producer and author of the film version of "The Awful Truth" which is now playing a

engagement at the Theatre, the rise to the position of prominent director is a colorful story.

Harris was born in Chicago and when he was still an infant his parents moved to California. He was educated in the private schools of that state entering the University of California in 1899. While at college he became distinguished for his extensive dabbling in amateur theatricals.

Upon his graduation he therefore decided to devote himself to the stage. His first important appearance was with Robert Edson in "Soldiers of Fortune." Then, thinking that European experience would greatly benefit his career, he went to Paris where he played with the

(Current Notice)

GRAND OLD ACTRESS IN COMEDY PICTURE

Carrie Clark Ward Takes A Leap New Branch Of Art

Carrie Clark Ward, who can see her memory and recall interesting anecdotes dating back nearly half a century, made her first trip to California since 1907, the year the great wrought such havoc in the city, when she traveled across the country to picture making.

Miss Ward arrived in Hollywood at the request of Elmer Harris, producer and scenarist of "The Awful Truth" which is the feature this week at the Theatre. She will play the part of a comical watch aunt who spends all her time protecting her mollycoddle nephew his three or four million dollars.

This is Miss Ward's first trip to the coast since 1907 when she and her husband, Hedley Brown, a stock director of note, were members of the first downtown stock company lowering the fire. The company housed at the Valencia Theatre has since passed through the cessive stages of small time vaudeville, "grind" movies, and is now a scenic studio, but at that time offered San Francisco playgoers best that the stage had to offer.

The actress' memory dates farther than this period, in her theatrical career, however. It was in San Francisco that she spent much of her childhood and made her stage debut. She recalls vividly the picture days of the '80's when San Francisco typified the broad spirit of the times and every day was a holiday. At that time Miss Ward's home was in the Valley from which have sprung many of our present-day celebrities.

Miss Ward is considerably younger now than twenty-five years ago, not as lovely, is still a sympathetic and wholesomely entertaining character and adds no end of fun to the comedy of "The Awful Truth". Arthur Richman stage play that so much distinction on Broadway when Ina Claire was featured in leading role.

The screen play, written and directed by Elmer Harris and adapted by Paul Powell, has Agnes Ayres star of "The Chick" and other prominent productions, as the featured player, supported by Warner Baxter, the male lead, Raymond Lowney, Winifred Bryson, Phillips Smalley and Carrie Clark Ward.

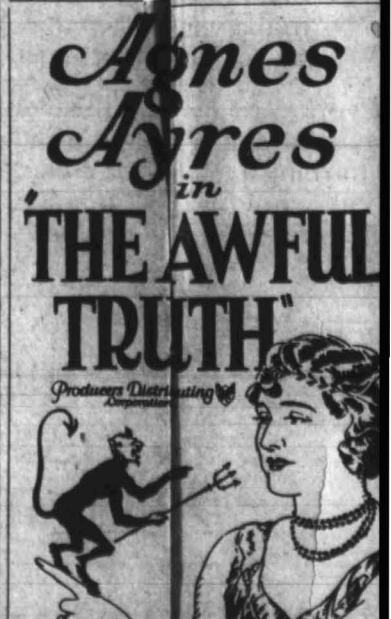


Scene from ~ "THE AWFUL TRUTH"

RELEASED BY
PRODUCERS DISTRIBUTING CORP.

Two Column Scene Cut or Mat No. 3

WHO'S WHO



ast Such A Box-Office Wide Variety Of Entertainment

(Current Notice)

GRAND OLD ACTRESS IN COMEDY PICTURE

Carrie Clark Ward Takes A Leap Into
New Branch Of Art

Carrie Clark Ward, who can search her memory and recall interesting anecdotes dating back nearly half a century, made her first trip to California since 1907, the year the great fire wrought such havoc in the city, when she traveled across the country to try picture making.

Miss Ward arrived in Hollywood at the request of Elmer Harris, producer and scenarist of "The Awful Truth" which is the feature this week at the Theatre, to play the part of a comical watchdog aunt who spends all her time protecting her mollycoddle nephew and his three or four million-dollars.

This is Miss Ward's first trip to the coast since 1907 when she and her husband, Hedley Brown, a stage director of note, were members of the first downtown stock company following the fire. The company was housed at the Valencia Theatre and has since passed through the successive stages of small time vaudeville, "grind" movies, and is now a scenic studio, but at that time it offered San Francisco playgoers the best that the stage had to offer.

The actress' memory dates back farther than this period, in her theatrical career, however. It was in San Francisco that she spent much of her childhood and made her stage debut. She recalls vividly the picturesque days of the '80s when San Francisco typified the broad spirit of the west and every day was a holiday. At that time Miss Ward's home was in Hayes Valley from which have sprung so many of our present-day celebrities.

Miss Ward is considerably heavier now than twenty-five years ago and not as lovely, but still a sympathetic and wholesomely entertaining character and adds no end of fun to the comedy of "The Awful Truth", the Arthur Richman stage play that won so much distinction on Broadway when Ina Claire was featured in the leading role.

The screen play, written and produced by Elmer Harris and directed by Paul Powell, has Agnes Ayres, star of "The Sign of the Cross" and other prominent productions, as the featured player, supported by Warner Baxter as the male lead, Raymond Lowney, Winifred Bryson, Phillips Smalley and Carrie Clark Ward.

Everybody Was Shocked!



Agnes Ayres in "THE AWFUL TRUTH"

Producers Distributing Corporation

PLAY DATES
AND OTHER
BILLINGS
CAMEO

ANOTHER AGNES AYRES TRIUMPH.
The popular film actress brings all her charm and unique histrionic talents to the screen in a superb adaptation of one of Broadway's most successful comedy dramas.

A mirth-making picture representing a slice of life among the society folk with an argument against hasty divorce and jealousy as a foundation.

(Three Col. Ad Cut or Mat No. 5)

A LETTER WITH A PERSONALITY AND A SUGAR-COATED SALES TALK

DEAR MR. MOVIEGOER:

Suppose you were an insanely jealous bridegroom and had your honeymoon broken up by an imperative business trip . . .

Then, suppose you returned unexpectedly and found your lovely bride, clad in a negligee, descending the fire-escape of a burning apartment, accompanied by your former rival . . .

What would you do?

What could you do?

Guess what he did?

Or, better yet, come to the Theatre, next and learn "The Awful Truth"!

There's a crowded hour of sheer joy in store for you—you'll shriek

WHEN ORDERING ACCESSORIES CONSULT THIS SCHEDULE

Price Accessories Schedule LITHOGRAPHS

1-SHEET

1 to 9 @ 15c each
10 to 49 @ 11c each
50 or more @ 10c each

3-SHEETS

1 to 4 @ 15c sh. or 45c each
5 to 24 @ 11c sh. or 33c each
25 to 49 @ 10c sh. or 30c each
50 or more @ 9c sh. or 27c each

6-SHEETS

1 to 4 @ 12½c sh. or 75c ea.
5 to 14 @ 12c sh. or 72c ea.
15 to 99 @ 10c sh. or 60c ea.
100 or more @ 9c sh. or 54c ea.

24-SHEET

1 to 4 @ 10c sh. or \$2.40 ea.
5 to 9 @ 9c sh. or 2.16 ea.

Agnes Ayres in "THE AWFUL TRUTH"

Producers Distributing Corporation



a word, Miss Ayres has done as much and more with the role of Lucy Satterlee, as her predecessor.

The story as originally written by Arthur Richman was a masterpiece of sparkling humor, and a full evening of brilliant entertainment. The adaptation of Elmer Harris retains all that the author put into the piece and has added to it so much more that the film is the most entertaining society comedy we have seen on the screen in many a moon.

Miss Ayres ably demonstrates that she is as capable of comedy as she is of dramatic characterizations and her performance is original and sprightly. She plays the part of a young bride who is discovered by her young husband descending the fire-escape of a burning building accompanied by a man of questionable reputation. Since they are both in their nightclothes the husband concludes that his wife has been unfaithful while he has been away on a business trip and he insists on a divorce.

Once free of her husband, a wealthy, callow youth, who is madly in love with her, begs her to marry him. Before his aunt will permit the match, she must satisfy herself that the gossip about Lucy is unfounded. She determines to get her information direct from headquarters so she plans to speak to the ex-husband, fearing that he might tell.

real reason for the divorce and thus spoil her chances, gets into communication with Norman and together they frame "The Awful Truth." The outcome is not at all what one might suppose it to be, but something very different and entirely delightful. But before this very satisfying conclusion is reached the

might not measure up well against the stage performance of Ina Claire, who delighted Broadway with the piece for two seasons.

But we were pleasantly surprised. Here indeed is a delightful picture—one of those things that trips along from a merry start to a happy end with all sorts of complications thrown in between to trouble the young married pair and add zest to the story.

Miss Ayres portrays the role of Lucy Satterlee whose husband worships her but who is the constant prey to an all-consuming jealousy. If they attend a party and she favors another man with a dance, Norman is beside himself with rage. Imagine, then, what transpires when, returning unexpectedly from a business trip, Norman finds his lovely bride, clad in a negligee, hastily descending the fire-escape of a strange building, accompanied by a man of notoriously bad reputation.

But we won't spoil the fun of the picture by telling you the plot. Suffice it to say that it is an entirely wholesome and always delightful story, well told and superbly acted.

Not only has wisdom been shown in the selection of Miss Ayres to play the leading role, but she has been surrounded with an excellent cast. Warner

sympathy and understanding; Carrie Clark Ward, grand old lady of the stage, is a revelation in the delightful comedy role of a meddling old aunt, who resents her callous nephew's marrying a divorcee. Among the other players are Phillips Smalley, Raymond Lowney and Winifred Bryson.

rector of "The Awful Truth" the comedy feature now being shown at the Theatre, falls the credit for now having set such a precedent.

The story calls for several scenes showing a winter sports carnival at a fashionable winter resort. To film these scenes it was necessary for the entire company to move down to Truckee, Cal., one of the few places near Hollywood visited by Jack Frost.

The picture calls for several fancy skaters and ski jumpers and as most of the town's devotees of these hazardous sports are of school age some means had to be found to get hold of them. The scenes had to be taken in the early part of the day so that there would be sufficient light and that was just the most inconvenient time for the necessary performers.

Powell went to the school supervisor and finally prevailed upon him to dismiss the high school classes for the day so they might do their stuff for the camera. Now every kid in the town is anxiously waiting for "The Awful Truth" to make its appearance at the local theatres.

(Current Story)

DICTATOR D'DECTOR

PICTURE DIRECTOR

WAS NOTED WRITER

Elmer Harris Had Achieved Distinction As Author and Dramatic Critic

With most directors it has been the more ordinary story of the actor who finally foregoes the make-up to take up the megaphone. With Elmer Harris, producer and author of the film version of "The Awful Truth" which is now playing a

Theatre, the rise to the position of prominent director is a colorful story.

Harris was born in Chicago and when he was still an infant his parents moved to California. He was educated in the private schools of that state entering the University of California in 1899. While at college he became distinguished for his extensive dabbling in amateur theatricals.

Upon his graduation he therefore decided to devote himself to the stage. His first important appearance was with Robert Edson in "Soldiers of Fortune." Then, thinking that European experience would greatly benefit his career, he went to Paris where he played with the famous Couquelin and Rejane.

But just acting, alone, was not enough to hold the young man's entire attention and shortly after his appearances in Paris he took to play writing. His first one act play, "Tempesta", received its premiere in Hamburg, Germany. This was the first play by an American author to be produced in Europe.

He then returned to America where he began writing short stories for the more popular fiction magazines. His work was immediately recognized and shortly after he began writing he was offered and accepted the position of dramatic critic.

Then came the War and Harris was appointed dramatic director of Camp Bowie. He worked hard and successfully with the soldiers and at the conclusion of the war was discharged at Camp Kearney where he met Cecil De Mille who suggested that he try his hand at motion pictures. Under De Mille's guidance he undertook to scenarize a variety of comedy dramas which were used as starring vehicles for Bryant Washburn and Wallace Reid.

He then received the appointment of production manager for Realart and for several years handled the stellar destinies of such celebrities as Mary Miles Minter, Wanda Hawley, Bebe Daniels, May McAvoy and Constance Binney.

After this he did "Garrison's Finish" for Jack Pickford, "No More Women", "The Wise Virgin", and "The Girl on the Stairs". Now, at the height of his brilliantly successful career he has added "The Awful Truth", a comedy drama more intriguing and engaging than any picture Harris has ever directed or produced. It features Agnes Ayres in the leading role supported by Warner Baxter, Winifred Bryson, Phillips Smalley, Carrie Clark Ward and Raymond Lowney.

director of the first downtown house at the Valencia Theatre. The company has since passed through the scenic studio, offered San Francisco stage had to offer. The actress' memory dates farther than her atrical career, in her period, however. It was in her childhood and she recalls vividly the picture when San Francisco was a holiday. A Valley from which have sprung present-day celebrities now than to considerably more than fifty years ago. and wholesome is still a sympathetic and adding to the end of fun. The comedy of "The Awful Truth" so much distinguishes the stage play that when Ina Claire's function on Broadway was featured in the play, written and directed by Paul Powell, has Agnes Ayres and other prominent productions, as the featured star, supported by Warner Baxter, Raymond Lowney, Phillips Smalley, Winifred Bryson, Carrie Clark Ward.

The screen play, written and directed by Paul Powell, has Agnes Ayres and other prominent productions, as the featured star, supported by Warner Baxter, Raymond Lowney, Phillips Smalley, Winifred Bryson, Carrie Clark Ward.



Scene from ~ "THE AWFUL TRUTH"

RELEASED BY PRODUCERS DISTRIBUTING CORP.

Two Column Scene Cut or Mat No. 3

WHO'S WHO

AGNES AYRES: Miss Ayres was born in Illinois and raised and educated in Chicago. She made her first screen appearances with the Essanay Company, but it was not until Cecil De Mille "discovered" her that she became a real screen sensation. De Mille's "Forbidden Fruit" was her first big achievement, and this was followed by the leading role opposite Rudolph Valentino in "The Sheik." For her splendid performance in this picture, she was rewarded by the Famous-Lasky Corporation with stardom, and has since been one of the most brilliant lights in the film world. Among her foremost screen triumphs are: "The Affairs of Anatol," "Bought and Paid For" and "Her Market Value."

WARNER BAXTER: Before entering screen work, Mr. Baxter was a well-known legitimate stage actor. His rise in the film world has been consistent, and today he occupies a place in the foremost ranks of popular leading men. Among his more recent screen successes are: "Those Who Dance," "The Female," "Christine of the Hungry Heart," "The Garden of Weeds" and "The Golden Bed."

WINIFRED BRYSON: Miss Bryson will be recalled for her competent delineation of Fleur de Lys in "The Hunchback of Notre Dame." Some other outstanding films in Miss Bryson's long list of successes are: "The Great Night," "Suzanna" and "Crashing Thru."

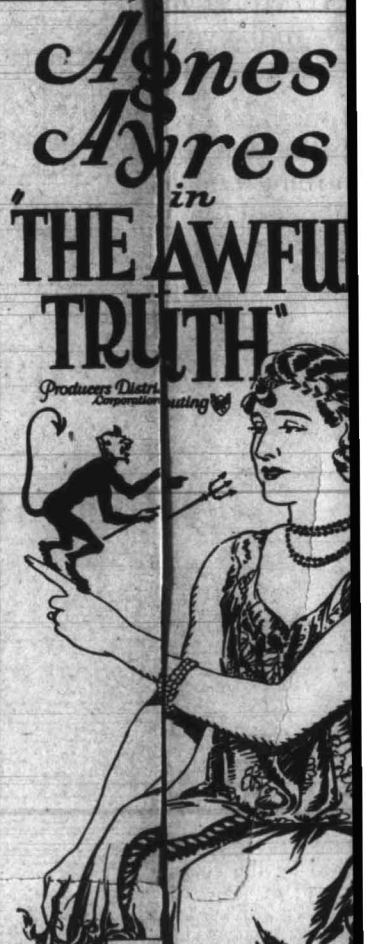
PHILLIPS SMALLEY: As a member of the directorial team known as The Smalleys, Mr. Smalley was one of the early star directors. Together with his wife, Lois Weber, he did some of the most effective pioneer work in the history of the industry. Lately, however, Smalley has devoted most of his time to acting, and the delightful understanding which he brought to the role of the debonair Sir Francis Chesney in "Charley's Aunt," helped considerably to make the farce the unprecedented success it proved to be.

CARRIE CLARKE WARD: Miss Ward was born in Virginia City, Nevada, and, after forty successful years on the legitimate stage, she made her debut in motion pictures, where her innate comedy sense and tremendous perseverance helped her to win the appellation of "The most capable comedienne on the screen." She has appeared in support of several screen celebrities, including Charlie Chaplin and Mary Pickford.

RAYMOND LOWNEY: Mr. Lowney hails from San Francisco and is a newcomer of real promise. He is the ideal juvenile and his delightful portrayal of the callow youth in "The Awful Truth" helps to make that picture the charming piece of entertainment it is. His most important role, prior to this, was in Harriet Beecher Stowe's "The Pearl of Orr's Island."

PAUL POWELL, Director: Born in Illinois. Had early newspaper career. Began motion picture work in 1911. Pictures directed by him include: "Racing Hearts," "Borderland," "The Ordeal," "Pollyanna," "Let Women Alone," "Her Market Value," etc.

ELMER HARRIS, Producer: Born in Chicago and educated at University of California. Has been an actor, short-story writer, dramatic critic and playwright. Plays include "So Long Letty" and "Canary Cottage." Was for two years director-general of Realart. Has written original stories for nearly every prominent star on the screen.



From The Stage

Success With

A CLAIRE

Written By

ARTHUR RICHMAN

Adapted By

ELMER HARRIS

Directed By

PAUL POWELL

Starring

AGNES AYRES

A story of modern society set against a gorgeous backdrop of smart winter and town place elegance.

1 Col. Aa. ~ Cut or Mat No.

her husband, Sydney Brown, a stage director of not only the first downtown stock company following the fire. The company was housed at the Valencia Theatre and has since passed through the successive stages of small time vaudeville, "grind" movies, and is now a scenic studio, but at that time it offered San Francisco playgoers the best that the stage had to offer.

The actress' memory dates back farther than this period, in her theatrical career, however. It was in San Francisco that she spent much of her childhood and made her stage debut. She recalls vividly the picturesque days of the '80s when San Francisco typified the broad spirit of the west and every day was a holiday. At that time Miss Warner's home was in Hayes Valley from which have sprung so many of our present-day celebrities. Miss Warner considerably heavier now than twenty-five years ago and not as lovely, is still a sympathetic and wholesomely entertaining character and adds no end of fun to the comedy of "The Awful Truth", the Arthur Richman stage play that won so much distinction on Broadway when Ina Claire was featured in the leading role.

The screen play, written and produced by Elia Kazan and directed by Paul Powell, has Agnes Ayres, star of "The Sign of the Cross", as the featured playmate supported by Warner Baxter as the male lead, Raymond Lowney, Ingrid Brynner, Phillips Smalley and Marjorie Clark.

Agnes Ayres in THE AWFUL TRUTH



From The Stage
Success With
INA CLAIRE
Written By
ARTHUR RICHMAN
Adapted By
EMER HARRIS
Directed By
PAUL POWELL
Starring
AGNES AYRES

A story of modern society set against a gorgeous backdrop of smart winter resort and town places of elegance.

Agnes Ayres in THE AWFUL TRUTH

Producers Distributing Corporation

PLAY DATES
AND OTHER
BILLINGS
CAMEO

ANOTHER AGNES AYRES TRIUMPH.
The popular film actress brings all her charm and unique histrionic talents to the screen in a superb adaptation of one of Broadway's most successful comedy dramas.

A mirth-making picture representing a slice of life among the society folk with an argument against hasty divorce and jealousy as a foundation.

(Three Col. Ad Cut or Mat No. 5)

A LETTER WITH A PERSONALITY AND A SUGAR-COATED SALES TALK

DEAR MR. MOVIEGOER:

Suppose you were an insanely jealous bridegroom and had your honeymoon broken up by an imperative business trip...

Then, suppose you returned unexpectedly and found your lovely bride, clad in a negligee, descending the fire-escape of a burning apartment, accompanied by your former rival...

What would you do?

What could you do?

Guess what he did?

Or, better yet, come to the Theatre, next and learn "The Awful Truth"!

There's a crowded hour of sheer joy in store for you—you'll shriek at the trials of this charming young couple.

Lovely Agnes Ayres plays the unfortunate bride made famous on Broadway by Ina Claire a couple of seasons ago, and her supporting cast comprises a remarkable list of film favorites.

Cordially,

MANAGER.

Trailers Build Business

National Screen Service, Inc., furnishes good trailers on all Producers' Distributing Corporation Pictures.

On all releases National Screen Service has a Service trailer consisting of main titles, carefully selected scenes and animated sales and subtitles.

Their prices are as follows:

REGULAR TRAILERS

During the first four months of release, \$3.50. (Invoiced at \$5.00, refund of \$1.50 if returned within two weeks.)

Four months after release date, \$1.50. (Invoiced at \$2.50, refund of \$1.00 if returned within two weeks.)

DE LUXE TRAILERS

On certain special productions National Screen Service has a De Luxe trailer consisting of 200 feet of beautiful art titles and scenes. This is in every respect a quality article worthy of the production it advertises.

To non-subscribers of National Screen Service, \$7.50 net. (Invoiced at \$12.50, refund of \$5.00 if returned within two weeks.)

To subscribers of National Screen Service, \$5.00 net.

You can secure a Complete Regular Trailer Service on all productions at nominal monthly service charge.

Ask the booker at any of these exchanges, or order direct from National Screen Service, Inc.

126 WEST FORTY-SIXTH STREET, NEW YORK

845 SOUTH WABASH AVENUE, CHICAGO

917 SOUTH OLIVE STREET, LOS ANGELES, CAL.

You Can Get an Excellent Service Trailer On

"THE AWFUL TRUTH"

WIRE OR WRITE, GIVING EXACT PLAY DATES

WHEN ORDERING ACCESSORIES CONSULT THIS SCHEDULE

Price Accessories Schedule LITHOGRAPHS

1-SHEET

1 to 9.....@ 15c each
10 to 49.....@ 11c each
50 or more.....@ 10c each

3-SHEETS

1 to 4.....@ 15c sh. or 45c each
5 to 24.....@ 11c sh. or 33c each
25 to 49.....@ 10c sh. or 30c each
50 or more.....@ 9c sh. or 27c each

6-SHEETS

1 to 4.....@ 12½c sh. or 75c ea.
5 to 14.....@ 12c sh. or 72c ea.
15 to 99.....@ 10c sh. or 60c ea.
100 or more.....@ 9c sh. or 54c ea.

24-SHEET

1 to 4.....@ 10c sh. or \$2.40 ea.
5 to 9.....@ 9c sh. or 2.16 ea.
10 to 19.....@ 8c sh. or 1.92 ea.
20 to 49.....@ 1.88 ea.
50 or more.....@ 1.50 ea.

11 x 14 PHOTOS

8 in set—Plain

1 or 2.....50c a set
3 or 4.....40c a set
5 or more.....30c a set

8 in set—Colored

1 or 2.....75c a set
3 or 4.....65c a set
5 or more.....50c a set

22 x 28 PHOTOS

2 in set—Colored

1 or 2.....80c a set
3 or 4.....70c a set
5 or more.....60c a set

8 x 10 PHOTOS

Black and White

(10 to set)

1 to 4.....60c a set
5 or more.....50c a set

14 x 36 INSERT CARDS

1 to 9.....25c each
10 to 24.....20c each
25 to 74.....18c each
75 or more.....15c each

WINDOW CARDS

1 to 49.....7c each
50 to 99.....6c each
100 or more.....5c each

SLIDES15c each

PRESS SHEETS.....Gratis

MUSIC CUES.....Gratis

PRODUCTION CUTS

AND MATS

1 Col.Cut \$.25 Mat \$.05

2 Col.Cut \$.40 Mat \$.05

CUTS AND MATS FOR ADVERTISEMENT

1 Col.25 .05

2 Col.40 .05

3 Col.60 .10

4 Col.1.00 .15

Please note that reductions in quantity purchases apply to accessories on the same picture. For instance, 10 one-sheets on a single picture would cost \$1.10, but 10 one-sheets on two or more pictures will cost 15c each or \$1.50.

The Public Can't Know That You Hit Of The Season Unleashed

MAGNETIC CATCHLINES

A Sparkling comedy of society, laid against a gorgeous background of New York and Newport.

Oh, yes! She loved him! He was sure of it when he returned to town unexpectedly and found her descending the fire-escape of a burning building, clad in a flimsy negligee and accompanied by his hated rival!

You've heard of the **NAKED** truth—you've heard of the **UNVARNISHED** truth—you've heard of the **HONEST** truth—now learn **THE AWFUL TRUTH!**

When the one-time husband and wife put their heads together to contrive **THE AWFUL TRUTH**, they didn't dream that they were crushing the love that still existed in their hearts.

They thought their love had turned to ice, but a toboggan spill and a warm embrace in the cold snow taught them that this was just the beginning.

He loved her—she loved him—their friends were astonished when they secured a divorce—for nobody knew **THE AWFUL TRUTH.**

Lucy lost her nerve when her divorced husband appeared on the scene and began telling **THE AWFUL TRUTH.**

Can there be love without trust? Is a husband justified in proceeding on "circumstantial evidence"? See what happened to this handsome young bridegroom because he let "appearances" influence his decisions.

If she fibs—if she flirts—if she frolics—take your wife to see "The Awful Truth."

EXTRA! EXTRA!
all about

Agnes Ayres in
THE AWFUL TRUTH

(Current Notice)

**DIRECTOR FORCED TO
ABANDON PUZZLES**

Paul Powell Keeps Constantly At Work To Complete Assignments

When the gifted Rex Beach framed that immortal simile, "busier than a cross-eyed boy at a three-ring circus," it was conceded that he had perhaps found the busiest person in the world.

The Question Box

SAHARA: (What, another Shiek?) Yes, Agnes Ayres certainly does boast that far too rare combination—beauty of face and brilliance of mind. You know, she intended to become a lawyer in her girlhood, but, fortunately, the cinema snapped her up, and once in its power, she could not resist its lure, and remained. You think her best picture was "Her Market Value"? We liked it enormously, ourselves, Sahara, so here's where we two finally agree. We understand that "The Awful Truth" (a picturization of Ina Claire's great stage success), starring the lovely Agnes, is coming to your neighborhood soon, and if Dame Gossip can be believed, you're going to like it even better than "Her Market Value." Write some more, Sahara.

TANGO: Well, Tango you can't be blamed for loving Warner Baxter—he sure shows that badly misused word "handsome" when and how to be used! Yes, he was a legitimate stage actor before he took up screen work—and a widely known one, too. You say, you're "dying" to see him again. I'd hate to see one so young and gay stage a demise if I could prevent it, so here's a tip for you. Warner has the leading male role in Agnes Ayres' latest starring vehicle, "The Awful Truth." I understand it's a delightful comedy (you remember the play with Ina Claire, don't you), and it ought to be around your neighborhood very soon. Keep your weather eye peeled, Tango, and let me know how you liked it.

TOSTI: (This isn't goodbye, is it?) The girl you saw play Fleur de Lys in "The Hunchback of Notre Dame" is Winifred Bryson. "Charming" is putting it mildly, say we. Her latest effort is in support of Agnes Ayres in a screen version of Ina Claire's Broadway hit, "The Awful Truth." It certainly sounds promising to us. It's due at your local theatre, soon, Tosti, so don't miss it.

FAIR FAN: (Why didn't you enclose a photograph?) We agree with you that Phillips Smalley helped make "Charley's Aunt" the delightful thing it was. So, you laughed until you swallowed your gum? You know, the only preventive for that, don't you? Don't chew! (There's a pun for you!) It certainly was the funniest picture we have ever seen! You want to know when you will be able to see Smalley again. Well, we hear that his latest picture, "The Awful Truth," starring Agnes Ayres, comes to your local house soon, so be on the lookout. See you later.

TRENTON: (Is that your name or your station?) Yes, of course, Carrie Clark Ward, who appears with Agnes Ayres in "The Awful Truth" is the delightful old lady you saw in Mary Pickford's "Daddy Long Legs" way back in the old days. (We feel an attack of reminiscences coming on). Her entrance into screen work was preceded by forty successful years on the legitimate stage.

(Advance Notice)

**Jealousy Theme Of
Picture Story At
Strand This Week**

So often one hears of the tragedies that develop from an unnatural jealousy that when one comes across a case where the conclusion is comedy rather than tragedy, it is invariably interesting and encouraging.

The story of "The Awful Truth" which comes to the Theatre for a _____ run,

ELMER
AGNES

"THE AWFUL TRUTH"

From INA CLAIRE

By ART

Directed

Adapted

Produced by PE

Under the Personal

RELEASED BY PRODUCER

Lucy Satterley _____
Norman Satterley _____
Kempster _____
Danny Leeson _____
Josephine _____
Mrs. Leeson _____

Lucy Satterley suspected he is not guilty, secures a divorce and knows he still loves her principles, and when he finds landing of the fire escape was infatuated with her, he feels does not stop to consider that seek shelter on the fire escape.

Lucy is very unhappy and a bank account of some three she is moved by pity and a brain and a few millions and is engaged to the dashing young cleared to her satisfaction because Fearful lest Norman will Lucy wires her ex-husband at which she is staying with his aunt are spending the coming marriage and the "the awful truth."

Norman lies like a gentle cross examination and declares could not agree and all the st But this is not the end— It is patent to all the guests and so Josephine determines resort to trickery to do so. luggage and since he cannot forced to remain over.

That evening there is a Lucy decide to enter the st world that none but the kind band and wife, they enter the consumed with jealousy and ing her arms about the sta toboggan slide.

Halfway down, the toboggan ing down the hill. On and of they are surprised to find the All the onlookers are delight two and "Auntie" is quite entirely unfounded.

But as far as Lucy and what she pleases, that w hard-headed Norman that "a gentleman when he had agree, and that Lucy had since their marriage.

And while poor little D pathetic Josephine and "Aunt plan their re-marriage vowin "trust."

Agnes Ayres at Car



What You Have The Laughing on Unless You Tell Them About It

ELMER HARRIS
Presents
AGNES AYRES
IN
"THE AWFUL TRUTH"

From *THE CLARE'S* Great Broadway Success
By **ARTHUR RICHMAN**
Directed by **PAUL POWELL**
Adapted by **ELMER HARRIS**
Produced by **PENINSULA STUDIOS, INC.**
Under the Personal Supervision of **ELMER HARRIS**
RELEASED BY **PRODUCERS DISTRIBUTING CORPORATION**

THE CAST

| | |
|------------------|--------------------|
| Lucy Satterley | Agnes Ayres |
| Norman Satterley | Warner Baxter |
| Kempster | Phillips Smalley |
| Danny Leeson | Raymond Lowmyer |
| Josephine | Winifred Bryson |
| Mrs. Leeson | Carrie Clarke Ward |

THE STORY

Lucy Satterley is not guilty, she is not a divorcee, and she knows her principles, and when he finds his young bride in her nightclothes, on a fire escape with a middle-aged banker who he knows is her, he feels that he can never live with her again. He does not stop to consider that a fire in the house had caused his wife to seek shelter on the fire escape.

Lucy is very unhappy and when Danny Leeson, a callow youth with a bank account of some three or four millions, lays his love at her feet, she is moved by pity and accepts his offer of marriage. Now, a soft brain and a few millions are not Dan's only encumbrances—he has a frightfully suspicious aunt to his credit, and when "Auntie" hears that Dan is engaged to her dashing young divorcee she insists that the scandal be cleared to her satisfaction before she will permit the marriage.

Fearful lest Norman will divulge the real reason for the divorce, Lucy wires her ex-husband asking him to join them at the winter resort staying with her friend Josephine and where Danny and his aunt are spending the winter months. Lucy tells Norman of the coming marriage and the two put their heads together to frame up "the awful truth."

Norman lies like a gentleman when the old lady begins her rapid-fire cross examination and declares that he and Lucy had parted because they could not agree and all the stories to the contrary were malicious scandal. But this is not the end—as a matter of fact it is merely the beginning. It is patent to all the guests that Norman and Lucy still love each other and so Josephine determines to effect a reconciliation, though she must resort to trickery to do so. When Norman is about to leave she hides his luggage and since he cannot return to town in a tobogganning outfit, he is forced to remain over.

That evening there is a great ice carnival and both Norman and Lucy decide to enter the sport events. To prove to "Auntie" and the world that not the kindest feelings exist between the one-time husband and wife, they announce the taking of a formal Polar Danny is consumed with jealousy and anxiety when he sees Lucy smilingly entwining her arms about the stalwart Norman as they start down the long toboggan slide.

Halfway down the toboggan spills, sending ex-husband and wife rolling down the hill. On and on they roll and when they come to the bottom they are surprised to find themselves clasped in each other's arms, unhurt. All the onlookers are delighted at this show of good feeling between the two and "Auntie" is quite convinced that the scandal about Lucy was entirely unfounded.

But as far as Lucy and Norman are concerned, "Auntie" can think what she pleases, that warm embrace in the cold snow has shown the hard-headed Norman that "the awful truth" was that he hadn't lied like a gentleman when he had said they had parted because they could not agree, and that they had been faithful both in thought and deed ever since their marriage.

And while poor little Danny seeks comfort in the arms of the sympathetic Josephine and "Auntie" looks on in amazement, Lucy and Norman plan their re-marriage vowing this time to place the emphasis on the word "trust."

SELLING SEATS

MERCANTILE TIE-UPS

The startling display of chic gowns, wraps and hats worn by Agnes Ayres and Winifred Bryson will provide the basis for an endless number of clothes tie-ups with the better types of shops. Stills from the picture should be given prominence in these tie-up displays.

FASHION SHOW

It would be entirely appropriate to precede "The Awful Truth" by a fashion revue using this as a prologue. This could be arranged both to your satisfaction and the storekeepers' advantage by arranging to have the leading dress-makers, tailors, milliners, or general stores put the show over for you. They can be compensated by full credit for the apparel in your program and by mention of their names in all advertising matter.

SPORTING GOODS

Don't overlook the opportunity of having the local sporting goods merchants advertise your picture for you through tie-ups on their merchandise. The winter sports scenes are real sensations and will give him the basis for a first rate window display. Get in touch with him.

LUGGAGE

An important incident in the story deals with the luggage of the leading male character. Naturally, therefore, there is much prominence given to his handbags, valises, trunks, hat boxes, etc., and there are many stills depicting the incident. These will be valuable to the dealer in luggage in arranging a newsy and interesting window display.

USING THE BANKS

A great many banks, even in the larger cities, are now more than ever interested in advertising and feel that working hand-in-hand with the local picture theatre man is a snappy idea. Almost any bank would be interested in the possibilities such a title as "The Awful Truth" affords. Such an idea as this will serve well: an illustration of a man and woman, faces clouded with despair, looking down at their little invalid son. In large type over the picture should appear the caption "The Awful Truth" and below, some lines to the effect that they realized too late that their failure to save a little each week

would mean that their little son would never walk again. He could be cured but the treatment was a long, expensive one and they had not the means to undertake it. Don't wait for bitter experience to teach you the wisdom of saving. Start right in now. Five dollars, or even one dollar will start an account.

RAIN INSURANCE

Recently it happened that, just as the manager of a rather prominent theatre was casting a pleased glance over the long line that wound itself around the corner, the clear Sunday sky became suddenly clouded and a storm that would most certainly scatter the crowd threatened?

Hurrying to the storeroom of the theatre he produced several dozen umbrellas on which were printed the name of the theatre in large white letters. These had been purchased by the manager for just such an emergency and instead of the crowd turning homeward they waited on line until they could secure tickets.

This is a scheme well worth adopting and the initial outlay will be trifling compared to the business you will retain and the service prestige which you will establish for your theatre.

SEND TELEGRAMS

A telegram is always certain to get immediate attention. Why not get several hundred blanks, have them typed with a message like this: "Awful Truth" playing this week at Theatre. Meet me there to-night at eight. Norman." These should be put in regular telegram envelopes and slipped under the front doors.

USING THE PAPER

The twenty-four sheets show Warner Baxter kissing Agnes Ayres. If these two figures are cut out and mounted on board and placed over the marquee or at the front of the lobby with red arrows on which is printed, "The Awful Truth," placed all around the cutout, you are certain to attract a great deal of interest.

FOR THE LOBBY

Dress the lobby to give it the appearance of the exterior of an exclusive winter resort hotel. On one side erect a shadow box at the back of which should be cutout figures of the one sheets or three sheets mounted against a black background. On the four sides of the box have printed the name of the picture in large letters. Over the box should be a sign inviting the public to look in and learn "The Awful Truth."

If He Flirts } Take HIM
If She Coquettes } to see HER

Agnes Ayres
in
"THE AWFUL TRUTH"

Producers Distributing Corporation

Agnes Ayres at Cameo

(Advance Notice)
ACTRESS FAVORS INDIVIDUALITY

Grind Of Large Production Studios
Kills Art Says Agnes Ayres

Almost certain it is that every ac-



When the one-time husband and wife put their heads together to contrive **THE AWFUL TRUTH**, they didn't dream that they were crushing the love that still existed in their hearts.

They thought their love had turned to ice, but a toboggan spill and a warm embrace in the cold snow taught them that this was just the beginning.

He loved her—she loved him—their friends were astonished when they secured a divorce—for nobody knew **THE AWFUL TRUTH**.

Lucy lost her nerve when her divorced husband appeared on the scene and began telling **THE AWFUL TRUTH**.

Can there be love without trust? Is a husband justified in proceeding on "circumstantial evidence"? See what happened to this handsome young bridegroom because he let "appearances" influence his decisions.

If she fibs—if she flirts—if she frolics—take your wife to see "The Awful Truth."

EXTRA! EXTRA!
all about

Agnes Ayres in
THE AWFUL TRUTH



Producers Distributing Corporation

He loved her
She loved him
Their friends
were shocked
when they were
divorced.

They Didn't Know!

An Elmer Harris Production
Directed by Paul Powell

One Col. Ad Cut or Mat No. 1

(Current Notice)

DIRECTOR FORCED TO ABANDON PUZZLES

Paul Powell Keeps Constantly At Work To Complete Assignments

When the gifted Rex Beach framed that immortal simile, "busier than a cross-eyed boy at a three-ring circus," it was conceded that he had perhaps found the busiest person in the world. But Paul Powell now comes forward with a boast that he can put the cross-eyed boy so hopelessly in the shade he'll think it's nighttime all day long.

Paul Powell is recognized in picture circles as one of the most ambitious young men that ever wielded a megaphone. Having started his career as a newspaper man it was many years ago that Powell embarked upon motion pictures. It was in 1911 that he first put his nose to the grindstone and since that time he has scarcely raised it. He is never content with the splendid results he achieves on one picture—he must constantly forge ahead to make the next one surpass the previous.

When he had completed "Her Market Value" he thought he might be satisfied for a while, since all his associates and the critics everywhere acclaimed that he had indeed produced a splendid picture. But the glory soon wore off and Powell was off to capture new laurels.

To him fell the pleasant job of making "The Awful Truth," that great Broadway success in which Ina Claire scored for two seasons. Powell recognized the great possibilities in this delightful Arthur Richman comedy, and was impatient to start work on the picture. Casting Agnes Ayres for the role of the charming young bride, who shortly after her marriage becomes a dashing young divorcee, and giving Warner Baxter the leading male role, Powell filmed a comedy that would do credit to any anyone anywhere.

This wholesome, frolicsome comedy is now playing at the Theatre, where it will remain for

Powell is a cross-word puzzle hound when he can find time to devote to this newest indoor sport. In a recent interview he said it wasn't working hard that he minded, but it made him somewhat sore to see all the other cross-word fiends piling up a handicap. Asked if he

widely known one, too. You say, you're "dying" to see him again. I'd hate to see one so young and gay stage a demise if I could prevent it, so here's a tip for you. Warner has the leading male role in Agnes Ayres' latest starring vehicle, "The Awful Truth." I understand it's a delightful comedy (you remember the play with Ina Claire, don't you), and it ought to be around your neighborhood very soon. Keep your weather eye peeled, Tango, and let me know how you liked it.

TOSTI: (This isn't goodbye, is it?) The girl you saw play Fleur de Lys in "The Hunchback of Notre Dame" is Winifred Bryson. "Charming" is putting it mildly, say we. Her latest effort is in support of Agnes Ayres in a screen version of Ina Claire's Broadway hit, "The Awful Truth." It certainly sounds promising to us. It's due at your local theatre, soon, Tosti, so don't miss it.

FAIR FAN: (Why didn't you enclose a photograph?) We agree with you that Phillips Smalley helped make "Charley's Aunt" the delightful thing it was. So, you laughed until you swallowed your gum? You know, the only preventive for that, don't you? Don't chew! (There's a pun for you!) It certainly was the funniest picture we have ever seen! You want to know when you will be able to see Smalley again. Well, we hear that his latest picture, "The Awful Truth," starring Agnes Ayres, comes to your local house soon, so be on the lookout. See you later.

TRENTON: (Is that your name or your station?) Yes, of course, Carrie Clark Ward, who appears with Agnes Ayres in "The Awful Truth" is the delightful old lady you saw in Mary Pickford's "Daddy Long Legs" way back in the old days. (We feel an attack of reminiscences coming on). Her entrance into screen work was preceded by forty successful years on the legitimate stage.

(Advance Notice)

Jealousy Theme Of Picture Story At Strand This Week

So often one hears of the tragedies that develop from an unnatural jealousy that when one comes across a case where the conclusion is comedy rather than tragedy, it is invariably interesting and encouraging.

The story of "The Awful Truth" which comes to the

Theatre for a _____ run, starting _____ and featuring the lovely Agnes Ayres in the leading role, is a story based on jealousy.

While still on his honeymoon, young Norman Satterlee is seized with pangs of jealousy when he finds his wife's former friends still paying court to her. Returning from a business trip he finds his wife, through no fault of hers, in a compromising situation with another man and he demands that she divorce him.

This however, is not the end of the romance but rather the beginning. What follows is an absorbing love story in which the ex-husband is called to testify as to the good character of his former wife when she becomes engaged to another man.

It is a unique theme and the result is a picture that is no end interesting and which give Agnes Ayres an opportunity to be more attractive and more capable than in any of her numerous previous roles.

Paul Powell, whose long list of successes includes Mary Pickford's "Pollyanna" and the recent Frank Wood's production, "Let Women Alone," directed "The Awful Truth," the screen version of which was written by Elmer Harris, the producer.

The supporting cast includes Warner Baxter, Phillips Smalley, Winifred Bryson, Raymond Lowney and Carrie Clark Ward.

ever expected to enter any contest he said he hoped some day, if he got enough leisure, to give the best of them a run for the championship.

Never before has Powell worked on a picture with such untiring effort as he spent on this one, but the glorious results which he has achieved are mute testimonials of the time and energy expended by the director.

Lucy Satterlee suspected he is not guilty, secures a divorce and knows he still loves her principles, and when he finds landing of the fire escape will infatuated with her, he feels does not stop to consider that seek shelter on the fire escape.

Lucy is very unhappy and a bank account of some three she is moved by pity and ac brain and a few millions are frightfully suspicious aunt to h is engaged to the dashing young cleared to her satisfaction beff

Fearful lest Norman will Lucy wires her ex-husband as at which she is staying with h his aunt are spending the w coming marriage and the t "the awful truth."

Norman lies like a gentleman cross examination and declares could not agree and all the sto But this is not the end—as It is patent to all the guests t and so Josephine determines resort to trickery to do so. W luggage and since he cannot r forced to remain over.

That evening there is a Lucy decide to enter the spo world that no out the kinde band and wife, her enter the consumed with jealousy and an ing her arms about the stalw toboggan slide.

Halfway down the hill, the tobogg ing down the hill. On and on t they are surprised to find them All the onlookers are delighted two and "Auntie" is quite co entirely unfounded.

But as far as Lucy and N what she pleases, that warn hard-headed Norman that "the a gentleman who that "he agree, and that he had said since their marriage Lucy had bee

And while for little Dan pathetic Josephine and "Auntie" plan their re-marriage vowing t "trust."

Agnes Ayres at Came



AGNES AYRES in "THE AWFUL TRUTH"
RELEASED BY PRODUCERS DISTRIBUTING CORP.

1 Col. Star Cut or Mat No.

(Advance Notice)

Actor-Director In "The Awful Truth"

Phillips Smalley, who is known motion picture fans as a director many prominent films, temporarily forsook the megaphone to take place in front of the camera. That he is now appearing as the villain the new Elmer Harris production featuring Agnes Ayres, which comes to the Theatre

a _____ run starting _____ The film is an adaptation of brilliant Broadway success "The Awful Truth" by Arthur Richman. It retains the same name on the screen. When it played as a stage production Ina Claire was featured in the lead role.

Smalley here plays the part of middle-aged wealthy couple who insists in making love to Lucy Satterlee despite the fact that she has consistently declined his attentions and married to a man in his employ.

and knows he is escape with a middle-aged banker who he knows is her, he feels that he can never live with her again. He considers that a fire in the house had caused his wife to the fire escape.

unhappy and when Danny Leeson, a callow youth with of some three or four millions, lays his love at her feet, pity and accepts his offer of marriage. Now, a soft millions are not Dan's only encumbrances—he has a ous aunt to his credit, and when "Auntie" hears that Dan dashing young divorcee she insists that the scandal be disatisfaction before she will permit the marriage.

Norman will divulge the real reason for the divorce, x-husband asking him to join them at the winter resort taying with her friend Josephine and where Danny and ending the winter months. Lucy tells Norman of the and the two put their heads together to frame up

like a gentleman when the old lady begins her rapid-fire and declares that he and Lucy had parted because they nd all the stories to the contrary were malicious scandal. at the end—as a matter of fact it is merely the beginning. the guests that Norman and Lucy still love each other determines to effect a reconciliation, though she must do so. When Norman is about to leave she hides his he cannot return to town in a tobogganning outfit, he is over.

there is a great ice carnival and both Norman and enter the sport events. To prove to "Auntie" and the but the kindest feelings exist between the one-time hus- Lucy enters the toboggan race as a team. Poor Danny is

alously and anxiety when he sees Lucy smilingly entwined about the stalwart Norman as they start down the long

on, the toboggan spills, sending ex-husband and wife roll- On and on they roll and when they come to the bottom to find themselves clasped in each other's arms, unhurt. re delighted at this show of good feeling between the is quite convinced that the scandal about Lucy was

Lucy and Norman are concerned, "Auntie" can think that warm embrace in the cold snow has shown the that "the awful truth" was that he hadn't lied like n he had said they had parted because they could not Lucy had been faithful both in thought and deed ever age.

poor little Danny seeks comfort in the arms of the sym- e and "Auntie" looks on in amazement, Lucy and Norman riage vowing this time to place the emphasis on the word "trust."



AGNES AYRES in "THE AWFUL TRUTH" BY PRODUCERS DISTRIBUTING CORP.

Agnes Ayres at Cameo

Col. Star Cut or Mat No. 1

(Advance Notice)

Actor-Director In "The Awful Truth"

Phillips Smalley, v motion picture fans many prominent fil orsook the megapl place in front of the he is now appearing he new. Elmer H featuring Agnes Ay to the run sta

The film is an ac brilliant Broadway "ful Truth" by Arth retains the same nan When it played as a Ina Claire was featu role.

Smalley here play middle-aged wealthy sists in making love lee despite the fact sistent declined his married to a man in

(Advance Notice)

ACTRESS FAVORS INDIVIDUALITY

Grind Of Large Production Studios Kills Art Says Agnes Ayres

Almost certain it is that every actress as soon as she has succeeded in establishing a fair amount of prestige, decides that she can do better alone. Accordingly she deserts the parent organization and sets out to try her own wings, as head of her own company.

The newest recruit to the ranks is the very attractive Agnes Ayres. In "The Awful Truth", which is coming to the Theatre for a run starting _____, Miss Ayres makes her first appearance in an independently produced picture. Heretofore she has been working under the banner of the larger producers but she believes that with the Elmer Harris organization she will have an even bigger scope for her work.

In a recent interview, when questioned on the subject Miss Ayres said:

"The larger studios do not screen pictures, they manufacture them. Naturally their machine-like methods stifle originality and therefore artistic progress. A player who is compelled, because of a contract, to appear in any picture that is on the production list is certain to soon lose favor in the eyes of the public.

"Most of the artistic successes of the screen have come from independent producers where the necessary thought and time could be given to the artistic production of the story without the worry of completing it within a certain time limit."

"The Awful Truth" is Elmer Harris' adaptation of the brilliant Broadway success in which Ina Claire scored for two seasons. It was directed by Paul Powell and in addition to Miss Ayres it numbers Warner Baxter, Carrie Clark, Winifred Bryson, Phillips Smalley and others of importance among its brilliant cast.

sations and will give him the basis for a first rate window display. Get in touch with him.

LUGGAGE

An important incident in the story deals with the luggage of the leading male character. Naturally, therefore, there is much prominence given to his handbags, valises, trunks, hat boxes, etc, and there are many stills depicting the incident. These will be valuable to the dealer in luggage in arranging a newsy and interesting window display.

USING THE BANKS

A great many banks, even in the larger cities, are now more than ever interested in advertising and feel that working hand-in-hand with the local picture theatre man is a snappy idea. Almost any bank would be interested in the possibilities such a title as "The Awful Truth" affords. Such an idea as this will serve well: an illustration of a man and woman, faces clouded with despair, looking down at their little invalid son. In large type over the picture should appear the caption "The Awful Truth" and below, some lines to the effect that they realized too late that their failure to save a little each week

immediate attention. Why not get several hundred blanks, have them typed with a message like this: "'Awful Truth' playing this week at Theatre. Meet me there to-night at eight. Norman." These should be put in regular telegram envelopes and slipped under the front doors.

USING THE PAPER

The twenty-four sheets show Warner Baxter kissing Agnes Ayres. If these two figures are cut out and mounted on board and placed over the marquise or at the front of the lobby with red arrows on which is printed, "The Awful Truth," placed all around the cutout, you are certain to attract a great deal of interest.

FOR THE LOBBY

Dress the lobby to give it the appearance of the exterior of an exclusive winter resort hotel. On one side erect a shadow box at the back of which should be cutout figures of the one sheets or three sheets mounted against a black background. On the four sides of the box have printed the name of the picture in large letters. Over the box should be a sign inviting the public to look in and learn "The Awful Truth."

If He Flirts } Take HIM
If She Coquettes } to see HER

Agnes Ayres in "THE AWFUL TRUTH"

Producers Distributing Corporation

The Green-Eyed Monster

A woman likes her husband to be a little jealous because then she is sure he loves her, but when his jealousy becomes manifest to the whole world it is a very different story.

Norman and Lucy Satterlee were bride and groom but hardly had the wedding bells ceased ringing than they had become ex-husband and wife.

And then almost before the divorce had been granted they decided to take another chance—and off they went on their second honeymoon and a fresh start.

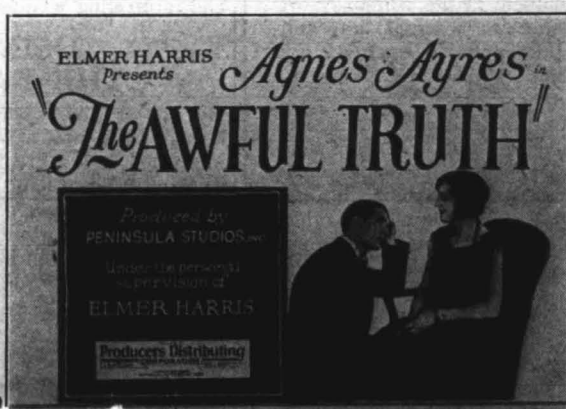
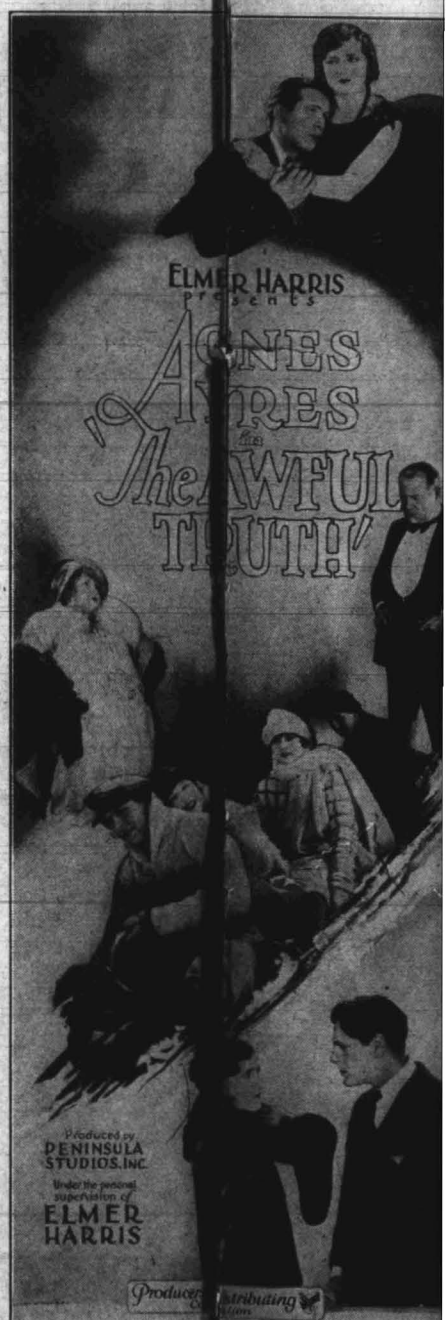
Two Column Ad Cut or Mat No. 4

Cover The Town With Po Crowd Your T

BEAUTIFUL LOBBY DISPLAY (11x14)



COLORED INSERT CARD The Poster With A Dozen



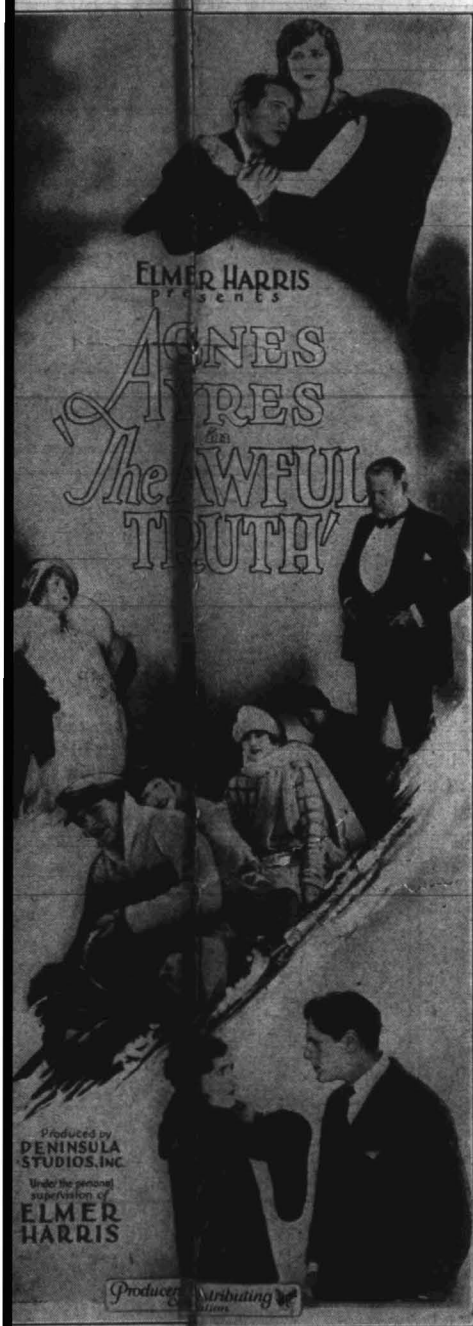
Colored Announcement Slide

Three Sheet Poster A



With Posters And Your Theatre With Patrons

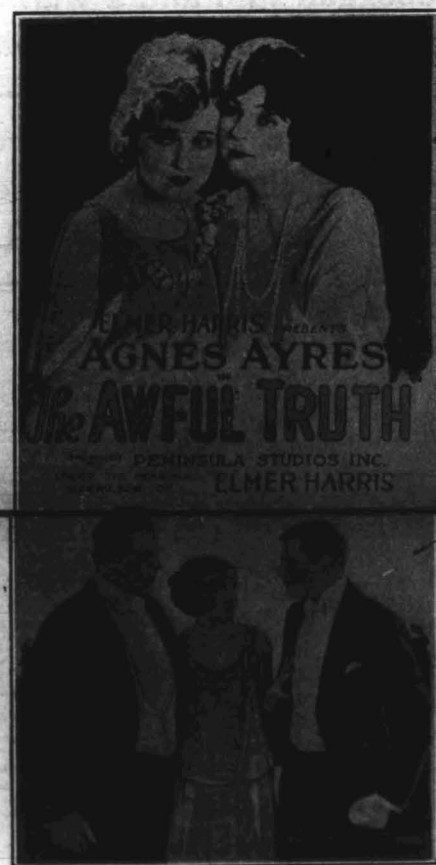
COLOR INSERT CARD
The Poster With A Dozen Uses



LOBBY CARDS (11x14) THAT TELL A STORY

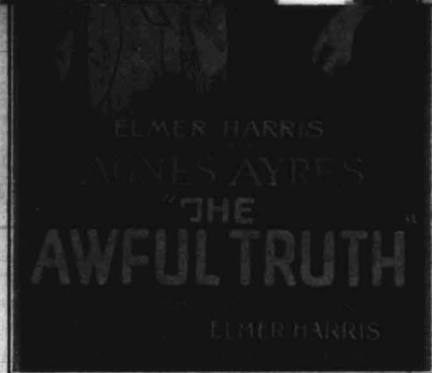
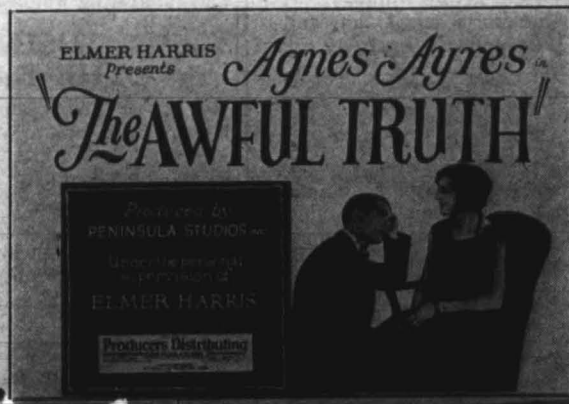
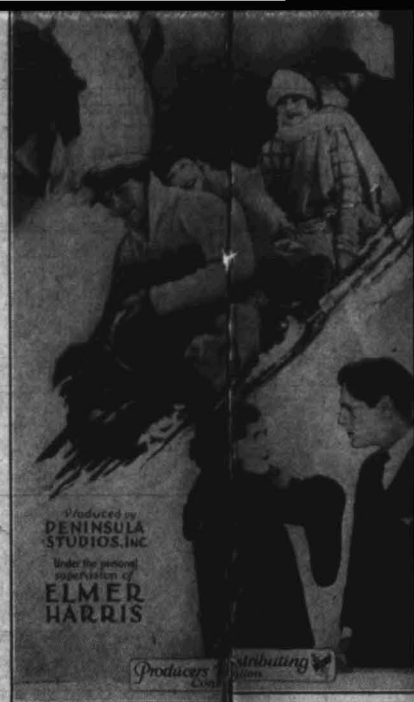


WINDOW CARD



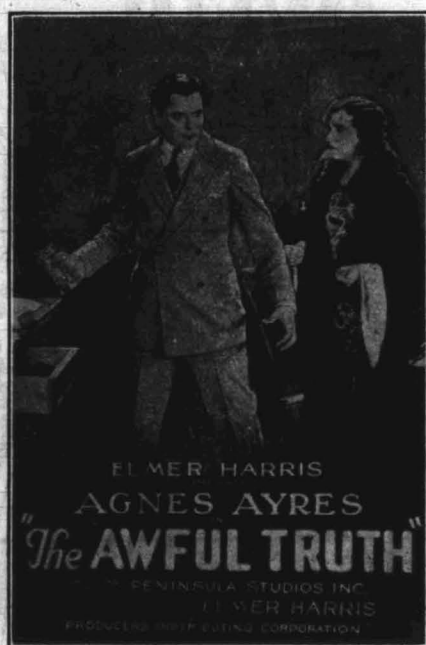
Three Sheet Poster B





Colored Announcement Slide

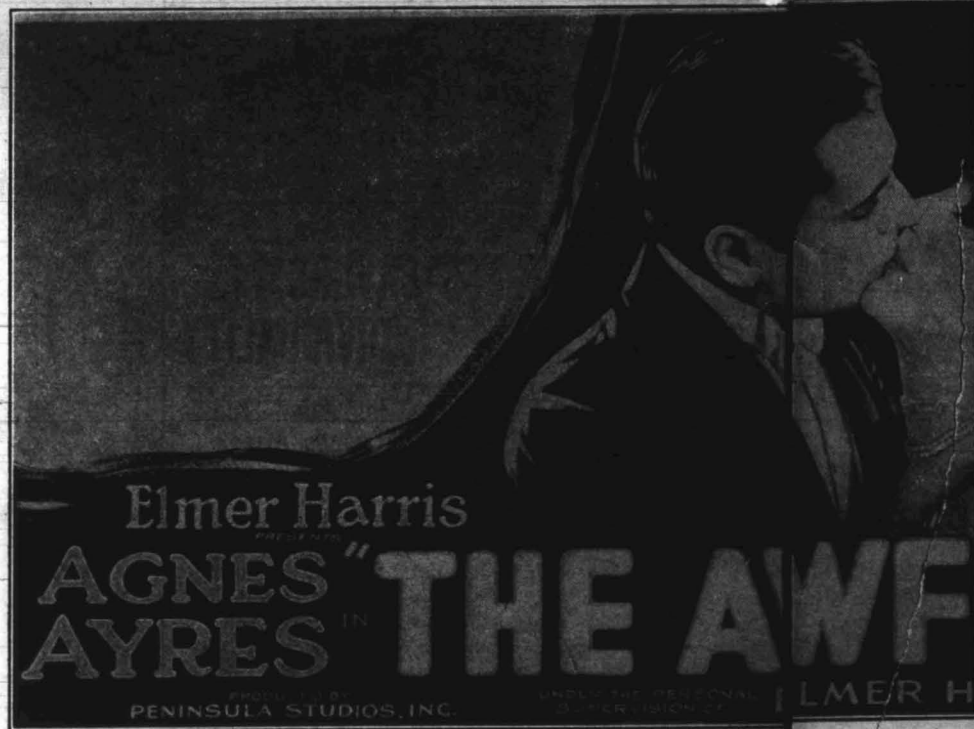
Three Sheet Poster A



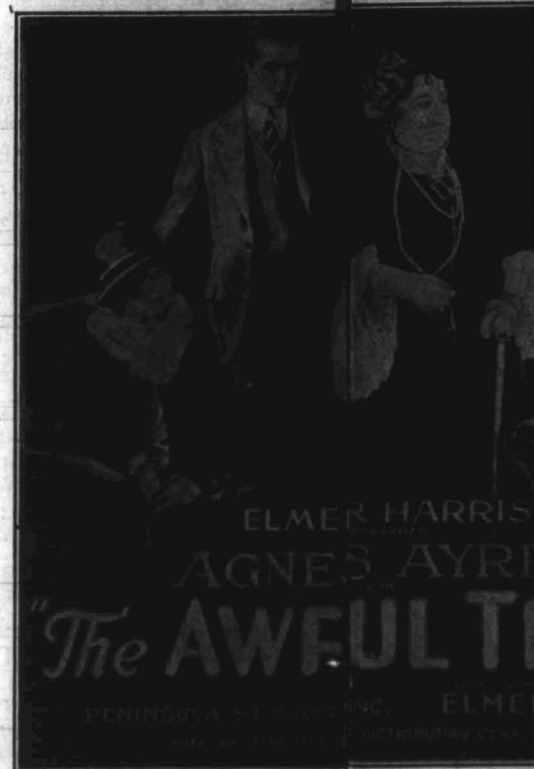
One Sheet Poster A



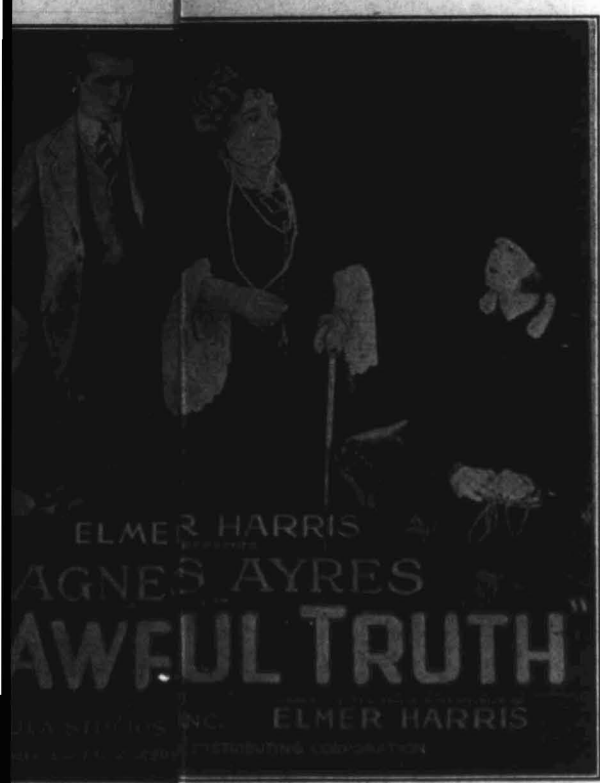
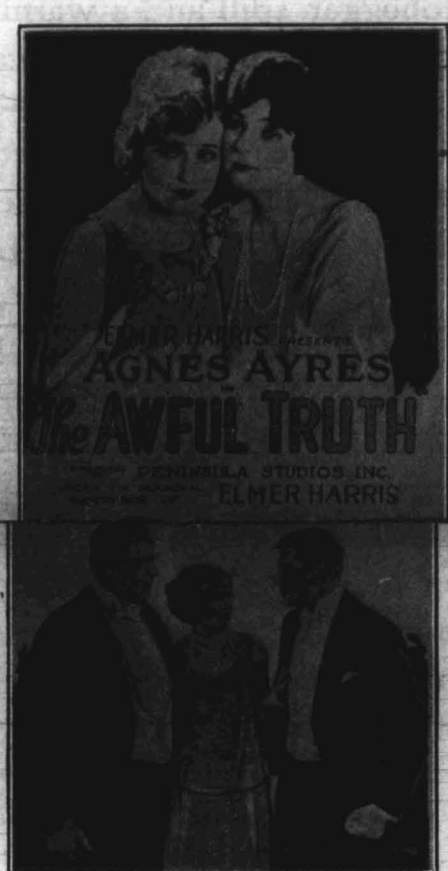
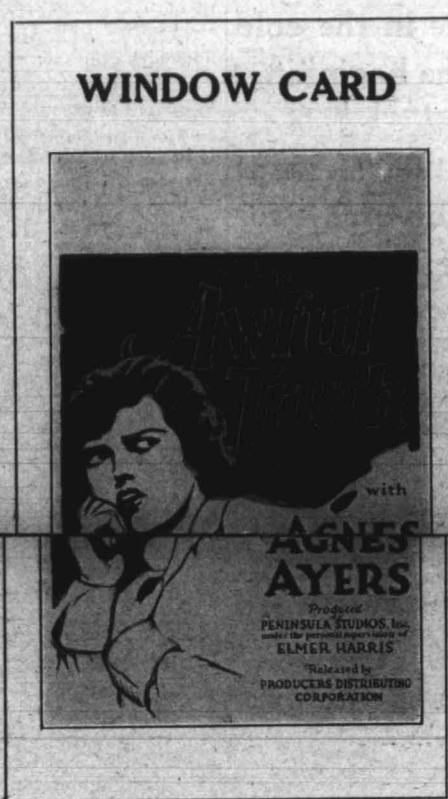
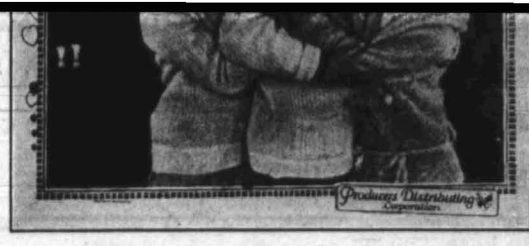
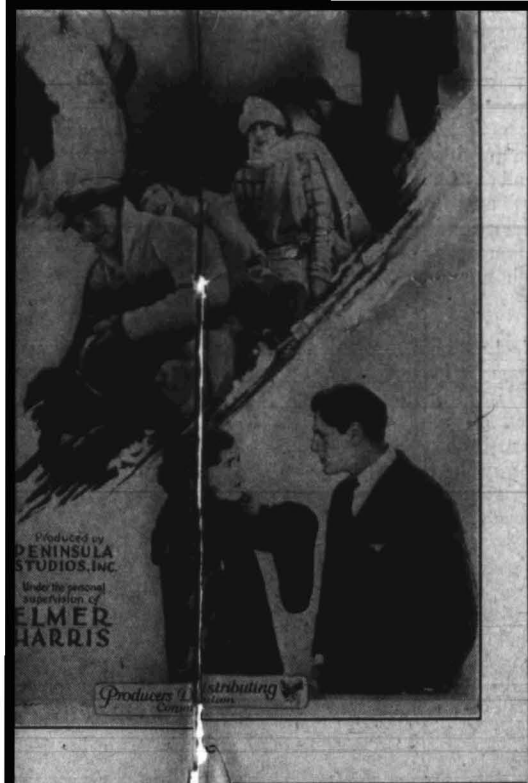
(22" x 28") Lobby Card



Twenty-four Sheet Po



Six Sheet Poster



Six Sheet Poster

Twenty-four Sheet Poster

Three Sheet Poster B

One Sheet Poster B

(22" x 28") Lobby Card

This document is from the Library of Congress
“Motion Picture Copyright Descriptions Collection,
1912-1977”

Collections Summary:

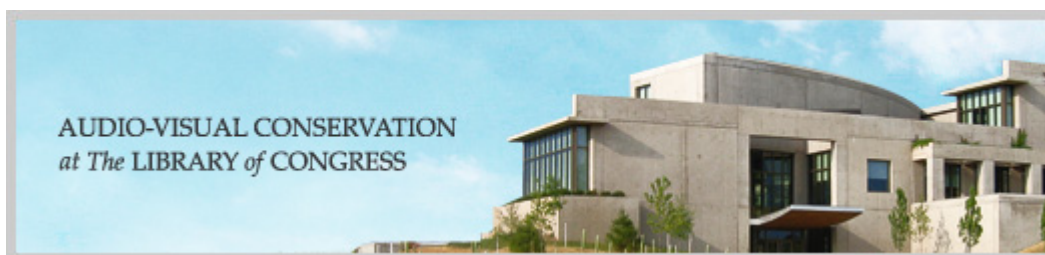
The Motion Picture Copyright Descriptions Collection, Class L and Class M, consists of forms, abstracts, plot summaries, dialogue and continuity scripts, press kits, publicity and other material, submitted for the purpose of enabling descriptive cataloging for motion picture photoplays registered with the United States Copyright Office under Class L and Class M from 1912-1977.

Class L Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi020004>

Class M Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi021002>



National Audio-Visual Conservation Center
The Library of Congress